26 February, 1983 US $1.95 (by air) 35p ISSN 0028 6362

Aus 70c Den/Kr 14.50 Fr NF 10.00 Ger Dm 5.00
Malaysia $2.50 Spn 225pts IR 52p (inc. VAT)

NME
NEW MUSICAL EXPRESS

Oh Boy

Youth and Morality

POLL

JAM TRASH ALLCOMERS

U2

NMEXCLUSIVE

DRUGS

BRITAIN ON THE JUNKHEAP

SHOCK REPORT

BOY & BONO: U2's lover boy Peter puts his best foot forward with Mr. Vox/Pic: Anton Corbijn

UK SINGLES

ONE Last Week			Weeks In	Highest
	1	TOO SHY ..... Kajagoogoo (EMI)	5	1
2	3	SIGN OF THE TIMES ..... Belle Stars (Stiff)	5	2
3	16	AFRICA ..... Toto (CBS)	3	3
4	11	BILLIE JEAN ..... Michael Jackson (Epic)	4	4
5	4	CHANGE ..... Tears For Fears (Mercury)	3	4
6	2	DOWN UNDER ..... Men At Work (Epic)	7	1
7	5	UP WHERE WE BELONG Joe Cocker & Jennifer Warnes (Island)	5	5
8	20	TUNNEL OF LOVE .... Fun Boy Three (Chrysalis)	3	8
9	17	CHRISTIAN ..... China Crisis (Virgin)	3	9
10	(—)	TOMORROW'S (JUST ANOTHER DAY) Madness (Stiff)	1	10
11	10	LAST NIGHT A DJ SAVED MY LIFE Indeep (Sound Of New York)	4	10
12	8	OH DIANE ..... Fleetwood Mac (Warner Bros)	6	8
13	25	LOVE ON YOUR SIDE Thompson Twins (Arista)	2	13
14	9	GLORIA ..... Laura Branigan (Atlantic)	6	5
15	6	WHAM RAP (ENJOY WHAT YOU DO) Wham! (Innervision)	3	6
16	7	ELECTRIC AVENUE ..... Eddy Grant (Ice)	6	2
17	(—)	NEVER GONNA GIVE YOU UP Musical Youth (MCA)	1	17
18	21	THE STORY OF THE BLUES ..... Wah (Eternal)	6	4
19	27	SHINY SHINY ..... Haysi Fantaysee (Regard)	3	19
20	14	TWISTING BY THE POOL Dire Straits (Vertigo)	5	10
21	13	NEW YEARS DAY ..... U2 (Island)	5	9
22	15	THE CUTTER Echo & The Bunnymen (Korova)	5	7
23	(—)	SHE MEANS NOTHING TO ME ..... Phil Everly/Cliff Richard (Capitol)	1	23
24	23	COLD SWEAT ..... Thin Lizzy (Vertigo)	2	23
25	18	NATURE BOY ..... Central Line (Mercury)	4	18
26	12	YOU CAN'T HURRY LOVE Phil Collins (Virgin)	11	1
27	(—)	WAVES ..... Blancmange (London)	1	27
28	(—)	GENETIC ENGINEERING Orchestral Manoeuvres In The Dark (Telegraph)	1	28
29	24	GET THE BALANCE RIGHT Depeche Mode (Mute)	2	24
30	26	COMMUNICATION Spandau Ballet (Reformation)	2	26

Fun Boy Three tunnel into the charts at No 8 *Pic Adrian Boot*

NEW MUSICAL EXPRESS HOT PARADE

UK LONG PLAYERS

ONE Last Week			Weeks In	Highest
	1	BUSINESS AS USUAL Men At Work (Epic)	7	1
2	5	THRILLER ..... Michael Jackson (Epic)	10	2
3	2	PORCUPINE ... Echo & The Bunnymen (Korova)	3	2
3	4	NIGHT & DAY ..... Joe Jackson (A&M)	5	3
5	3	THE JOHN LENNON COLLECTION John Lennon (Parlophone)	13	1
6	7	HELLO I MUST BE GOING ... Phil Collins (Virgin)	15	2
7	(—)	WAITING ..... Fun Boy Three (Chrysalis)	1	7
8	(—)	ANOTHER PAGE Christopher Cross (Warner Bros)	1	8
9	10	RICHARD CLAYDERMAN Richard Clayderman (Delphine)	10	4
9	16	FRONTIERS ..... Journey (CBS)	2	9
11	6	HEARTBREAKER ..... Dionne Warwick (Arista)	16	2
12	11	PEARLS II ..... Elkie Brooks (A&M)	14	3
13	22	THE BELLE STARS ..... The Belle Stars (Stiff)	3	13
14	13	VISIONS ..... Various (K-Tel)	3	13
15	21	DIFFICULT SHAPES & PASSIVE RHYTHMS China Crisis (Virgin)	4	15
16	14	ALL THE BEST ..... Stiff Little Fingers (Chrysalis)	2	14
17	30	MONEY & CIGARETTES ..... Eric Clapton (Duck)	2	17
18	8	KILLER ON THE RAMPAGE ..... Eddy Grant (Ice)	5	6
19	25	RIO ..... Duran Duran (EMI)	35	2
20	(—)	POWERLIGHT ..... Earth Wind & Fire (CBS)	1	20
21	12	RAIDERS OF THE LOST CHARTS Various (Ronco)	9	4
22	15	20 GREATEST LOVE SONGS Nat King Cole (EMI TV)	9	6
23	9	FELINE ..... The Stranglers (Epic)	6	5
24	19	SWEET DREAMS (ARE MADE OF THIS) Eurythmics (RCA)	2	19
25	23	CACHARPAYA Incantation (Beggars Banquet)	6	9
26	(—)	LIONEL RICHIE ..... Lionel Richie (Motown)	9	9
27	(—)	COMPLETE MADNESS ..... Madness (Stiff)	28	1
28	11	MAKING CONTACT ..... UFO (Chrysalis)	2	11
29	20	TRANS ..... Neil Young (Geffen)	3	10
30	26	LOVE OVER GOLD ..... Dire Straits (Vertigo)	19	1

INDEPENDENT SINGLES

1	(1)	**Oblivious**	Aztec Camera (Rough Trade)
2	(6)	**Bad Seed**	Birthday Party (4AD)
3	(4)	**Get The Balance Right**	Depeche Mode (Mute)
4	(3)	**New Age**	Blitz (Future)
5	(4)	**Johnny Remember Me**	Meteors (ID)
6	(2)	**Fat Man**	Southern Death Cult (Situation 2)
7	(8)	**Plain Sailing**	Tracey Thorn (Cherry Red)
8	(26)	**Wessex 82**	Various (Bluurg)
9	(10)	**Love's A Lonely Place To Be EP**	Virginia Astley (Why Fi)
10	(23)	**Hit The O Deck**	Pigbag (Y)
11	(9)	**Alice**	Sisters Of Mercy (Merciful Release)
12	(12)	**You Must Be Mad**	Marine Girls (Cherry Red)
13	(7)	**Heartache Avenue**	Maisonettes (RSG)
14	(11)	**Orders Of The Day**	Combat 84 (Victory)
15	(16)	**Feels Like Winter Again**	Fiat Lux (Cocteau)
16	(—)	**They've Got It All Wrong EP**	Anthrax (Small Wonder)
17	(—)	**Fool For A Valentine**	The Gist (Rough Trade)
18	(—)	**Fools Game 12"**	Cabaret Voltaire (Disques Du Crepuscule)
19	(22)	**Nellie The Elephant**	Toy Dolls (Volume)
20	(17)	**Shipbuilding**	Robert Wyatt (Rough Trade)
21	(—)	**Wide Screen**	Soul On Ice (Red Rhino)
22	(—)	**City Invasion**	Red Alert (No Future)
23	(19)	**Groovin' In Green**	March Violets (Merciful Release)
24	(14)	**Halloween**	Dead Kennedys (Statik)
25	(24)	**Into The Ayss**	Sex Gang Children (Illuminated)
26	(—)	**Shoot You Down**	APB (Oily)
27	(21)	**For whom The Bell Tolls**	Fad Gadget (Mute)
28	(—)	**Oceanic Explorers**	Expo Facto (Pro Plus)
29	(15)	**Reach Up**	Tony Lee (TMT)
30	(27)	**Out On The Floor**	Dobie Gray (Inferno)

INDEPENDENT LONG PLAYERS

1	(1)	**Pillows And Prayers**	Various (Cherry Red)
2	(5)	**Strive To Survive**	Flux Of Pink Indians (Spiderleg)
3	(3)	**The Day The Country Died**	Subhumans (Spiderleg)
4	(6)	**A Distant Shore**	Tracey Thorn (Cherry Red)
5	(13)	**Partisans**	Partisans (No Future)
6	(4)	**1981-82 The Mini Album**	New Order (Factory)
7	(15)	**North Marine Drive**	Ben Watt (Cherry Red)
8	(11)	**Upstairs At Eric's**	Yazoo (Mute)
9	(8)	**The Maverick Years**	Wah (White Label)
10	(10)	**Seduction**	Danse Society (Society)
11	(7)	**Never Mind The Dirt**	Dirt (Crass)
12	(5)	**Pissed And Proud**	Peter And The Test Tube Babies (No Future)
13	(9)	**Plastic Surgery Disasters**	Dead Kennedys (Statik)
14	(30)	**Guilty**	Vibrators (Anagram)
15	(—)	**The Cull Is Coming**	23 Skidoo (Operation Twilight)
16	(12)	**La Variete**	Weekend (Rough Trade)
17	(24)	**Inchpinchers**	Wailing Souls (Greensleeves)
18	(23)	**The Bedroom Album**	Jah Wobble (Lago)
19	(22)	**If I Die, I Die**	Virgin Prunes (Rough Trade)
20	(17)	**Part Of America Therein**	Fall (Cottage)
21	(18)	**Garlands**	Cocteau Twins (4AD)
22	(26)	**Nothing Can Stop Us Now**	Robert Wyatt (Rough Trade)
23	(21)	**Movement**	New Order (Factory)
24	(19)	**When The Punks Go Marching In**	Fall (Cottage)
25	(29)	**Voice Of A Generation**	Blitz (No Future)
26	(16)	**Leather Bristles Studs And Acne**	GBH (Clay)
27	(14)	**Live At Shepperton**	Damned (Big Beat)
28	(27)	**Under The Flag**	Fad Gadget (Mute)
29	(—)	**Call Of The West**	Wall Of Voodoo (Illegal)
30	(—)	**The Last Supper**	Bollock Brothers (Charly)

REGGAE SINGLES

1	**Revolution**	Dennis Brown (Taxi)
2	**Palavin Spree**	Sugar Minott (Thunderbolt)
3	**Trenchtown**	Bob Marley (56 Hope Road)
4	**Neutron Bomb**	Eek A Mouse (Volcano)
5	**Let Go Mi Hand**	Josie Whale (Sonic Sounds)
6	**Creamy Corner**	Ranking Toyan (Volcano)
7	**Come Nurse**	Welton Ire (Black & White)
8	**Johnny Ringo You Sweet**	Ringo (Dynamite)
9	**Teach The Culture**	Barrington Levy (Jah Life)
10	**Jumping Jack**	Freddy McGregor (Thompson Sounds)
11	**King Of The Minstrels**	Augustus Pablo (Rockers)
12	**Minister For Ganja**	Jim Brown (Studio One)
13	**Can't Dub**	Chalice (Pipe)
14	**Old McDonald**	Yellowman (Volcano)
15	**What A Plot**	Ziggy Marley (Shanachee)

REGGAE ALBUMS

1	**Interviews**	Bob Marley/Neville Willoughby (Tuff Gong)
2	**Check It**	Mutubaraka (Alligator)
3	**Bibow Possee**	Various Live DJs (Sonic Sounds)
4	**Live At Controls**	Brigadier Jerry (DHS)
5	**Nice James**	Tristan Palmer/Ranking Toyan (Trent)

Daddy Kool, 94 Dean Street, W1.

US SINGLES

1	**Baby Come To Me**	Patti Austin/James Ingram (Warner Bros)
2	**Down Under**	Men At Work (Columbia)
3	**Shame On The Moon**	Bob Seger & The Silver Bullet Band (Capitol)
4	**Stray Cat Strut**	Stray Cats (EMI-America)
5	**Africa**	Toto (Columbia)
6	**Billie Jean**	Michael Jackson (Epic)
7	**You And I**	Eddie Rabbitt/Crystal Gayle (Elektra)
8	**Do You Really Want To Hurt Me**	Culture Club (Virgin)
9	**Hungry Like The Wolf**	Duran Duran (Capitol)
10	**You Can't Hurry Love**	Phil Collins (Atlantic)

US LPs

1	**Business As Usual**	Men At Work (Columbia)
2	**Built For Speed**	Stray Cats (EMI-America)
3	**H_2O**	Daryl Hall & John Oates (RCA)
4	**Thriller**	Michael Jackson (Epic)
5	**The Distance**	Bob Seger & The Silver Bullet Band (Capitol)
6	**Get Nervous**	Pat Benatar (Chrysalis)
7	**Combat Rock**	The Clash (Epic)
8	**Hello I Must Be Going**	Phil Collins (Atlantic)
9	**Toto 1V**	Toto (Columbia)
10	**Records**	Foreigner (Atlantic)

Courtesy Billboard Publications

SPAIN SINGLES

1	**Pass The Dutchie**	Musical Youth (Ariola)
2	**Words**	F.R. David (Epic)
3	**Bravos Muchachos**	Miguel Bose (CBS)
4	**Amor De Hombre**	Mocedades (CBS)
5	**Music And Lights**	Imagination (Movieplay)
6	**The Night**	Azul Y Negro (Fonogram)
7	**Don't Go**	Yazoo (RCA)
8	**Der Komissar**	Falco (Epic)
9	**Devuelveme Mi Libertad**	Camilo Sesto (Ariola)
10	**The Girl Is Mine**	Michael Jackson & Paul McCartney (Epic)

Courtesy El Gran Musical

FIVE YEARS AGO

1	**Take A Chance On Me**	Abba (Epic)
2	**Come Back My Love**	Darts (Magnet)
3	**Wishing On A Star**	Rose Royce (Warner Bros)
4	**Figaro**	Brotherhood Of Man (Pye)
5	**If I Had Words**	Scott Fitzgerald & Yvonne Keely (Pepper)
6	**Mr. Blue Sky**	Electric Light Orchestra (Jet)
7	**Hot Legs/I Was Only Joking**	Rod Stewart (Riva)
8	**Love Is Like Oxygen**	Sweet (Polydor)
9	**Just One More Night**	Yellow Dog (Virgin)
10	**Stayin' Alive**	Bee Gees (RSO)

TEN YEARS AGO

1	**Part Of The Union**	Strawbs (A & M)
2	**Blockbuster**	Sweet (RCA)
3	**Do You Wanna Touch Me**	Gary Glitter (Bell)
4	**Sylvia**	Focus (Polydor)
5	**Daniel**	Elton John (DJM)
6	**Roll Over Beethoven**	Electric Light Orchestra (Harvest)
7	**Cindy Incidentally**	Faces (Warner Bros)
8	**Whisky In The Jar**	Thin Lizzy (Decca)
9	**Superstition**	Stevie Wonder (Tamla Motown)
10	**Paper Plane**	Status Quo (Vertigo)

FIFTEEN YEARS AGO

1	**Mighty Quinn**	Manfred Mann (Fontana)
2	**Cinderella Rockerfella**	Esther & Abi Ofarim (Philips)
3	**She Wears My Ring**	Solomon King (Columbia)
4	**Bend Me Shape Me**	Amen Corner (Deram)
5	**Everlasting Love**	Love Affair (CBS)
6	**Suddenly You Love Me**	Tremeloes (Decca)
7	**Picture Of Matchstick Men**	Status Quo (Pye)
8	**Am I That Easy To Forget**	Englebert Humperdinck (Decca)
9	**Fire Brigade**	Move (Regal-Zonophone)
10	**Gimme Little Sign**	Brenton Wood (Liberty)

TWENTY YEARS AGO

1	**The Wayward Wind**	Frank Ifield (Columbia)
2	**Please Please Me**	Beatles (Parlophone)
3	**Diamonds**	Jet Harris & Tony Meehan (Decca)
4	**The Night Has A Thousand Eyes**	Bobby Vee (Liberty)
5	**Loop Di Loop**	Frankie Vaughan (Philips)
6	**Little Town Flirt**	Del Shannon (London)
7	**That's What Love Will Do**	Joe Brown (Piccadilly)
8	**Island Of Dreams**	Springfields (Philips)
9	**Summer Holiday**	Cliff Richard (Columbia)
10	**Sukiyaki**	Kenny Ball (Pye)

NME NEW MUSICAL EXPRESS

INSIDE INFORMATION

FRANKIE FREAKS 6
WELLER IN CLUBLAND 4
INDEEP 5
AFRIKAA BAMBAATAA 7
MARVEL GOES DREAD 8

PRINT: BARD TIMES 10
ROCKERS REVENGE 12
SINGLES 14
U2 — MAD ABOUT THE BOY 16

JUNKHEAP UK 20
SILVER SCREEN 23
READERS POLL 26
YOUR RACKET-BACK IT! 28
LPs 29
X-WORD 33
TOUR NEWS 34
RECORD NEWS 35
GIG GUIDE 37

LIVE! LOVES LUTHER 41
VISUAL SCAN 45
REGGE RUNNINGS 46
PLUTONIUM BLONDES 47
GASBAG 50
T-ZERS 51

Springtime for Spandau

BALLET'S RIGHT ROYAL FLUSH

SPANDAU BALLET are to play three of London's most prestigious venues, as part of a series of spring concerts which will provide a showcase for their third album, due for release on March 4.

The band's first live appearances in London since 1981 are at the Royal Albert Hall (April 14), the Royal Festival Hall (29) and the home of the Royal Ballet, Sadlers Well's Theatre in Islington (May 1). Their spokesman describes these, with some justification, as a "totally unprecedented combination of classy venues".

Confirmed provincial concerts include two shows over the Easter weekend at Bournemouth Pavilion Theatre (April 1 and 2) and Manchester Palace Theatre on April 24. Further dates are being finalised and will be announced shortly. Meanwhile, all ticket enquiries regarding the dates already set should be directed to the appropriate box-offices.

Spandau's new album, recorded at Compass Point in Nassau, is titled 'True'. Tony Swain and Steve Jolley, best known for their work with imagination, co-produced with the group. The set includes the singles 'Lifeline' and 'Communication', together with six new Gary Kemp compositions.

Nice leg, shame about the Ballet. Pic Peter Anderson

Thousands of fans freeze in Hammersmith ticket fracas

MEN IN BLACK IN NEW 'RIOT' RUMPUS

THE STRANGLERS fell victim to Hammersmith Odeon's tough "no compromise" policy last week, when the second of the band's brace of London concerts was cancelled by the venue's management at short notice.

But those who suffered most were the unsuspecting ticket-holders who, totally unaware that the show was off, turned up in their hundreds on Wednesday evening. By mid-afternoon only 30 people had claimed refunds at the box-office, and it's estimated that nearly 2000 — many of them having travelled from outlying areas — were milling around for hours after dark, in sub-zero temperatures, trying to get their money back.

This situation had arisen because of trouble at the previous night's concert, when a section of the audience caused damage to the fittings in the auditorium. The management claimed that several rows of seats were ripped out (though several independent observers considered this to be grossly exaggerated) and immediately called off the second show.

On Wednesday, a blackboard was placed in the Odeon foyer, accusing The Stranglers of having "no thought for public safety or care for their fans". By implication, this alleged that the band had been guilty of incitement to riot — reminiscent of their ill-fated concert in France nearly three years ago, which landed them in jail in Marseilles.

The Stranglers themselves refused to be drawn into the controversy, and merely issued a completely innocuous statement, which said: "Approximately 40 seats were damaged at Tuesday night's concert through over-enthusiastic fans. The Hammersmith Odeon is unable to repair the seats in time for Wednesday's concert which has therefore been cancelled."

Plans are now under way to arrange an alternative London date as soon as possible.

Would you buy a second-rate riot from this man? Hugh Cornwall pic Pennie Smith

One Vice less

BEKI BONDAGE is leaving Vice Squad in order to start her own solo career, and there are two distinct reasons for her departure — her enthusiasm for the animal rights campaign which the rest of the group don't share, coupled with the inevitable musical differences.

She explained this week: "I'm very dedicated to animal rights, and the rest of the band aren't. I was finding it hard to express my beliefs in lyrics, because I knew the others weren't interested. I also wanted to do benefit gigs for animals, and it's difficult to expect people to donate profits to a cause they are not sympathetic with".

Now Beki is looking for musicians with whom to start work, and invites interested applicants to ring 01-486 4488, extension 231.

C4 R&R!

CHANNEL 4's *Whatever You Want* is to devote the last five programmes of the current series entirely to music.

These will consist of items filmed at London Brixton Ace Cinema — as were all music contributions in past shows — but not used in previous editions. The full line-up is:

Depeche Mode, The Birthday Party, The Meteors, Stiff Little Fingers, Weekend and Atilla The Stockbroker (February 28); The Higsons, Anti-Nowhere League, The Passions, Aswad, Southern Death Cult and The Redskins (March 7); The Damned, Spear Of Destiny, Big Country, The Cocteau Twins, Jah Wobble and Moving Hearts (14); The Dead Kennedys, Killing Joke, Talisman, Fad Gadget, Level 42 and Urban Shakedown (21); and Wah!, The Undertones, The Thompson Twins, Orchestre Jazira, Eddie & Sunshine and The Flying Pickets (28).

DAMNED UNDAMMED

THE DAMNED are playing a short series of dates next month, including a London concert and three shows on the Dingwalls circuit.

The outing isn't designed to promote a new album or single, as the band are currently label-less, having recently parted company with Bronze Records — but they want simply to keep themselves ticking over, and to "get back to the roots".

They play Loughborough University (March 17), St. Albans City Hall (19), Hull Dingwalls (21), Newcastle Dingwalls (22), Sheffield Dingwalls (23), London Brixton Ace Cinema (24) and Chippenham Goldiggers (25), with the likelihood of one or two more being added. All tickets at Brixton are £3, and readers should contact the respective box-offices for details of prices at other venues.

Meanwhile, the band have their first two albums 'Damned Damned, Damned' and 'Music For Pleasure' (both deleted since 1977) reissued by Stiff as a double-LP package, complete with early photos — available by post only from Stiff City Mail Order, 115-123 Bayham Street, London NW1, priced £7.45 (including p&p).

Two tapes in one.

Buy a Maxell cassette with Epitaxial tape, and you get two types of tape in one.

Because 'Epitaxial' means that two types of magnetic particle are bonded on to the tape together. The first type – gamma-ferric oxide – is good at recording at low and middle frequency notes. The second – cobalt-ferrite – is good at recording higher frequencies.

Put them together, and you get the best of both worlds. Maxell Epitaxial tape.

Break the sound barrier.

maxell

Maxell (UK) Ltd., 1 Tyburn Lane, Harrow, Middlesex HA1 3AF. Tel: 01-423 0688.

NME is published weekly by IPC Magazines, Head Office King's Reach Tower, Stamford Street, London, SE1 England. Annual subscription $97.00 including air speeded delivery. Second class postage paid at Jamaica N.Y. 11431. Air Freight and mailing; U.S.A. Postmaster and send address changes to NME, Publications Expediting incorporated, 200 Meacham Avenue, Elmont, N.Y. 11003, USA.

Down in the club on Sunday afternoon

WELLER GOES SOFT DRINK

LONDON'S CAFE society is blossoming; with a little help from one of its most esteemed members — Paul Weller.

Weller's original idea was to open a youth club cum coffee bar for kids between the ages of 12 and 18 on Sunday afternoons at the Action Space Theatre in central London; bands would play, DJs would spin, orange juice would flow and, if the kids were alright, their feet and minds would start to feel the beat. It would hopefully be the beginning of a Trans Global Unity Expresso . . . alas poor hope!

Smash Hits comic interpreted the facts and let every mod this side of the '60s into an exclusive non-secret: Weller was to play! Tickets sold out in advance and the expected mix of clientele fell foul to whole gangs of scooter touting Jam fans.

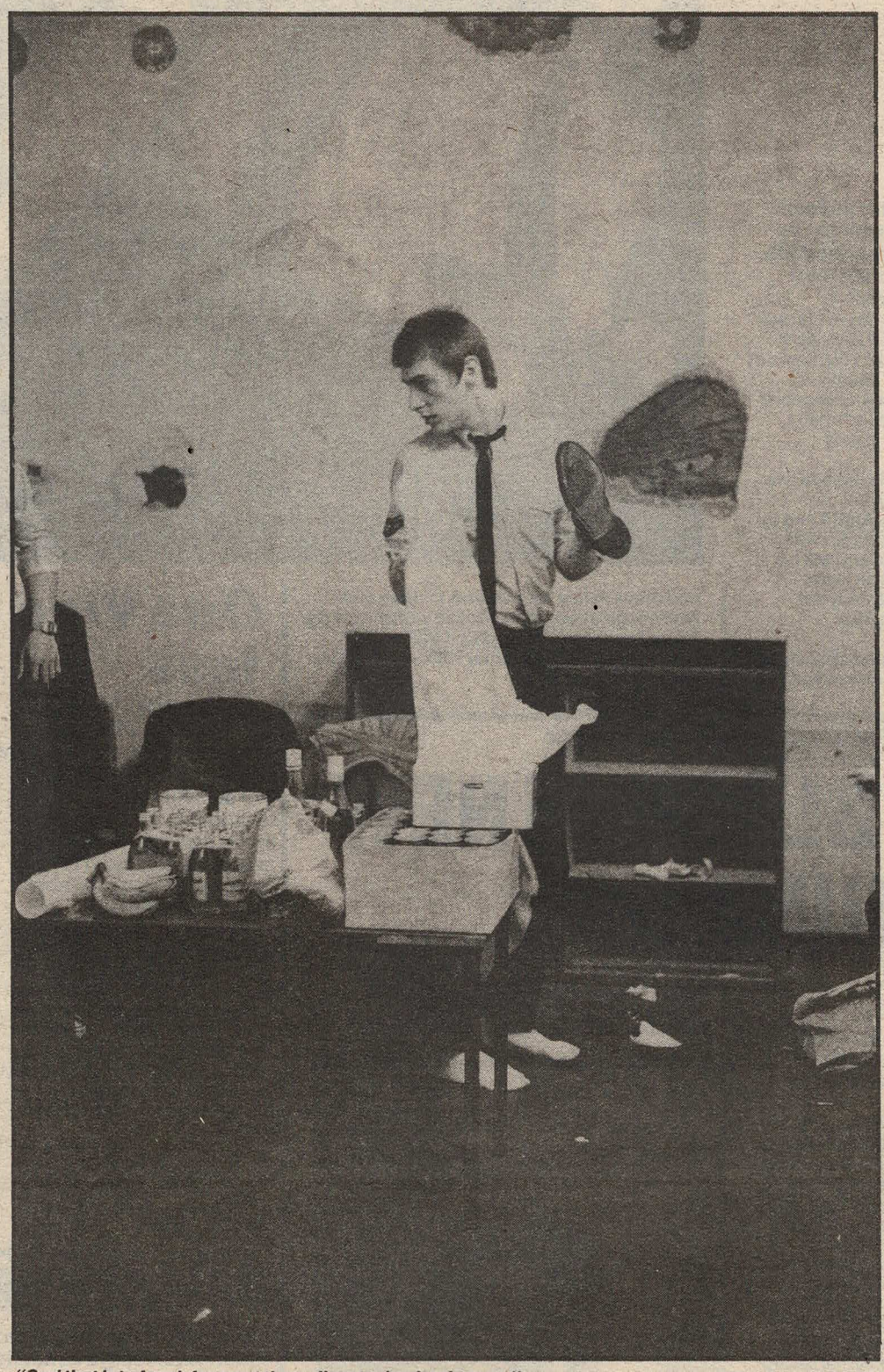
For an admission fee of £1.10 the crowd were treated to a Respond label showcase, featuring Tracy and hot new signing The Questions. Bananarama were there in the skin to throw in an unexpectedly scratch mix of their new single 'Na Na Hey Hey Kiss Him Goodbye', and DJs Gary Crowley, Vaughan Toulouse (currently working with Weller) and Paolo Hewitt (who he?) fixed their needles onto an ace face selection of hot waxings.

It was all to no avail, because when the froth hit the fan it was Weller that was the event's main man. Heads swivelled at the merest hint of his appearance; Weller himself was obviously dismayed at the crowd's inability to focus on the real centre of events and opined later that they were "more of a rock audienced". Fortunately he still believes that the concept has "great potential".

The soft drinks only stipulation didn't stop some hardened drinkers from dispensing whiskey, measure for measure in the toilets; those that didn't imbibe were left punch drunk from The Questions' short but taut delivery of some of today's sharpest jabs of soul. Hi-notes included an inspired cover of Heatwave's soul-station classic 'Groove Line'.

Plans are afoot for more sessions at the Chenie Street soup kitchen and hopefully a new audience will put the juice on the loose for this new soft drink vision.

DAVID DORRELL



"Sod that lot of rock fans out there, I'm staying backstage." *Pic: Pennie Smith*

Divine without wig and with lookalike contest winner in New York City. Pic: Lisa Hawn

TO ERK! IS DIVINE

"I FEEL ashamed to be normal in there," moaned one confused young thing of the female variety, fleeing from a Ladies room packed with wig straightening, make-up fixing transvestites.

It was a night of nervous glances at the Embassy Club performance of that queen of camp Divine, a night when the whole Pandora's Box of sexual insecurity was flung open wide — and this was straight time, God knows what the following evening's all gay performance was like.

"The management say I have to tone it down for a straight audience," whined Girl Divine himself, "they seem to think straights are more easily offended. I'm not even allowed to make jokes about the Royal Family."

Apparently the Embassy numbers several members of European royalty among its membership.

All this didn't seem to cramp the dear boy's style too much "Fuck you all very much," the corpulent one greeted the audience, coming on like a cross between Lenny Bruce and Miss Piggy. "Give yourselves a big hand," he/she continued, giving gestures to suggest that she didn't mean quite the same as Max Bygraves might have done with the same expression.

Meanwhile the Embassy audience laughed themselves silly at the whole darling, forbidden foulness of it all.

Singing over a backing tape usually makes performers look like pathetic puppets dancing to the musical strings. Apart from the fact that it would take tensile steel ropes to hold Divine up anyway, she pulled off the most convincing of these performances I've seen — giving even the cheap shot standard disco Benny Hill-isms of 'Shoot Your Shot' a certain sparkle and proving there's still a certain mileage in good old fashioned shock value.

For the full story of when 500 pounds of tack met the seven stone hack see next week's gut busting *NME*.

DON WATSON

Everything's coming up Madness; what their new video is about we can't guess, but we think they've urned it.

Pic: Norton Mikel-Smith

Pic: Marva

Ups and downs Of The Escalators

JUST AS things were looking up for Meteors' offshoots, The Escalators, fate pushed the emergency stop button and called things to a jarring halt. And they fell down. Or at least founder member, Nigel Lewis, did.

What Lewis took to be a run of the mill back problem (back ache is Britain's commonest form of excuse for missing work) turned out to be something a whole heap nastier. He told in lucid detail how he knew that the anaesthetic was working when "the birdies on the ceiling started flying about" and how they cut his back open, separated his spine and took out the gunge around the nerve.

Nigel who plays guitar and sings, Bart on bass (and sings), Woody on rhythm guitar and occasional drums) and Mark (full time drums) have a single for release on March 11th entitled 'Something's Missing' (on Big Beat), a polemic little number that centres around the 'lack of backbone' in Britain's youth.

"They're the leading contribution to the Psychopunkabilly movement — Southern Death Kilts!"

portrait of the artist as a CONSUMER

INDEEP

ROSE

CELLULOID
Midnight Cowboy (1969)
Hud (1963)
How To Marry A Millionaire (1953)
Harvey (1950)
READING MATTER
Vogue
Little Women
The Bible
HATES
My Hair
LOVES
Dancing
Mike & Reggi
London
Sweet Men
Steak

MIKE CLEVELAND

READING MATTER
Radical Chic And Mau Mauing The Flak — Tom Wolfe
Everything by Patricia Highsmith but particularly the Ripley books
Nana — Zola
Couples — John Updike
FILMS
Written On The Wind (1956)
The Glass Key (1942)
The Godfather Part 2 (1974)
Boomerang (1947)
La Regle du Jeu (1939)
FOOD FOR THOUGHT
Oysters
Tagliatelli
ADMIRATION & DESIRE
Gwen Mcrae
Lauren Bacall
Early Donna Summer
Jean Seberg
Joan Kennedy
ADMIRATION & ENVY
Scorcese
Pollock
Patrick Cowley
Harrison Ford
Philip K Dick
RELAXATION
Paradise Garage — 84 King Street, New York
Danceteria
Greenacre Park — East 51st Street

REGGI

FILMS
Some Like It Hot (1959)
Marine (1964)
The Wild One (1954)
DANCING
Luther Vandross
Prince
George Clinton
BOOKS
Rich Man Poor Man
Gone With The Wind
Rebecca
LOVE
Harlem
Isaac Hayes
Treat Williams
Harvey Keitel
Yaphet Kotto
Flash
HATES
The Village
Punk and Rock
Reagan

New police bill puts civil liberties at risk

In the name of the law!

IT IS now clear that the Police and Criminal Evidence Bill 1982, introduced quietly in the hope it could be pushed through Parliament by this coming summer, means that *any* ideals of policing by 'consent and co-operation' are likely to be replaced with policing by coercion.

The proposed bill's 74 clauses include provision for the police to enter the homes of people who are not actually even suspected of crimes — people such as journalists, lawyers, priests, doctors and trade unionists — in order to obtain information or evidence they suspect relates to breaches of the law. (This includes information which might be regarded as confidential by those in possession of it.)

Ironically, these provisions of the Bill — enough to rouse even the extremely conservative British Medical Association against it — have been introduced at the same time as the government's Data Protection Bill, ostensibly concerned with the protection of privacy, is in Parliament.

A magistrate's order would be required for such police actions, but then as one opponent points out, "magistrates more often than not sign on the dotted line for policemen; it would be better to require a circuit judge at least".

The National Council of Civil Liberties have already produced a briefing document on these propositions for trade unionists — as well as organising a campaign against the Bill as a whole.

Among the many other features of the Bill to which they object are:

Those clauses of the Bill so vaguely worded as to leave their interpretation entirely up to the subjective judgment of the officer/s concerned and therefore ripe for abuse. For instance, the police powers to stop and search persons "reasonably suspected" of possessing illegal drugs, stolen goods, firearms, etc would be extended to cover persons reasonably suspected of carrying *offensive weapons* or *articles which could be used for theft or burglary*. If the officer concerned deemed them so, keys, cheque cards, combs and jack-handles could all become possible candidates for the latter category.

The Bill would also allow the police unlimited powers to set up roadblocks or to stop cars, on the grounds that a person suspected of a "serious arrestable offence" was in the area — or that a serious offence was likely to be committed. Theoretically, upon stopping a car, a stop-and-search would then be instituted on those grounds — and could cover the vehicle plus anything and/or anyone in it.

The Bill would also greatly increase police powers to arrest without a warrant; enabling them to arrest without a warrant in the case of or even 'in order to prevent' a person harming himself or others. The same applies to those 'affronting public decency' or 'obstructing the highway' — broad additions which might include offences as trivial as littering or illegal parking.

More seriously, once in a police station the Bill calls for the fingerprinting of any detainee; it lowers the minimum age for fingerprinting from 14 to 10; and it will mean that *anyone* whose criminal record is dated within the past five years can be required simply to have their fingerprints taken.

An upper limit for detention (96 hours) has been proposed, but 48 of those 96 hours can be without access to a lawyer — another reason alarm bells have rung in the NCCL.

The Council would be pleased to hear from anyone who opposes the proposed Bill and can put such organisations/individuals in touch with one another. Their address is: The National Council For Civil Liberties, 21 Tabard St, London SE1. They urge anyone who feels these proposals constitute a potential violation of his or her civil liberties to make their feelings known to their local MP, trade union, local paper and/or the Law Society. The NCCL can also provide a detailed run-down of the Bill.

In the light of the recent PR problems experienced by his Metropolitan Police force, Sir Kenneth Newman's initial pledges to improve relations between the police and their public look less than radical — not to say laughable.

P.C.PLODD

74 clauses boosting powers to stop, search and arrest

NEXT WEEK IN NME

FUNBOY 3

Paolo Hewitt is sent to Coventry, or thereabouts, to track down the Midlands trio.

DRUGS 2

The second instalment of Andrew Tyler's shock survey, in which he visits Glasgow.

Plus: Michael Palin talks about The Missionary position.

LIVE BANDS ☆☆☆ LIVE BANDS ☆☆☆ LIVE BANDS ☆☆☆ LIVE BANDS ☆☆☆ LIVE

MGP INTERNATIONAL CONCERTS
Mead Gould Promotions
PART OF THE MIXGATE GROUP LIMITED.
Mixgate House, 38 Hamlet Court Road, Westcliff-on-Sea, Essex SS0 7NS.
Telephone: (0702) 339724/5. Telex 995876 Market G.

ROD STEWART
LIVE IN ROTTERDAM FRIDAY 10th JUNE
£58 includes ticket for concert ● Cross-Channel Ferry ● 4 Star Hotel ● Coaches equipped with videos and toilets. Depart morning 9th June, Return evening of 11th June. ☐1

DIRE STRAITS
LIVE IN BRUSSELS 31st MAY
Depart morning 30th May. Return 1st June.
The price of £54.00 includes ● Ticket for the concert ● 4 Star Hotel ● Coaches equipped with videos and toilets ● Cross-Channel Ferry ☐2

UB40
LIVE IN UTRECHT, HOLLAND 17th MARCH
£32.00 includes ● ticket for concert ● Cross-Channel Ferry ● Coaches equipped with videos and toilets. Depart morning 17th March. Return morning 18th March. ☐3

BUMPER PACKAGE in HOLLAND
SANTANA
April 22nd
ERIC CLAPTON
April 23rd
Depart morning 22nd April. Returning morning 24th April. £65.00 includes ● Tickets for both concerts ● 4 Star Hotel ● Cross-Channel Ferry ● Coaches equipped with videos and toilets. ☐4

SOFT CELL
LIVE IN A TOP NIGHT CLUB IN BELGIUM 11th MARCH
(smart dress required)
Depart morning 11th March. Return morning 12th March ● £36.00 includes tickets for the concert ● Cross-Channel Ferry ● Coaches equipped with videos and toilets. ☐5

A deposit of £20 per person will secure a place please tick box for trip required. 1☐ 4☐
I enclose cheque/p/o to value of £..... 2☐ 5☐
or charge my Access/Barclaycard/American Express or Diners Club No ..... 3☐
Name.....
Address.....
.....
No places required.....
Send cheques/postal orders to: **MEAD GOULD PROMOTIONS**

LIVE BANDS ☆☆☆ LIVE BANDS ☆☆☆ LIVE BANDS ☆☆☆ LIVE BANDS ☆☆☆ LIVE

SHORT SHARP SHOTS

☐ Index Audio has just released its second cassette collection, featuring nine tracks from the following: Black, Ludus, Send No Flowers, Stephen Horsfall, Eric Random, The Balcony, Some Now Are, The Aemotii Crii and Tanoy Entertainment. If you can't find a copy in your local shop, then **Index 2** can be ordered directly (price £2.50 incl. p&p) from Paul Horsfall at 10 Ashfield Close, Barrowford, Nelson, Lancs BB9 6DJ.

☐ A photographic exhibition that can be enjoyed by the man in the street might be a rare event, but such a treat is being served up by the Open Eye Gallery, 90-92 Whitechapel Liverpool, from February 16 to March 19. It features the work of Merseyside lensman **John Stoddart**, whose pictures have appeared in these pages over the last year or so.

Entitled New Evidence, the show offers a brutally realistic and powerful set of images of human life in a dying city, serving as a perfect and stark pictorial complement to the rightly praised *Blackstuff*.

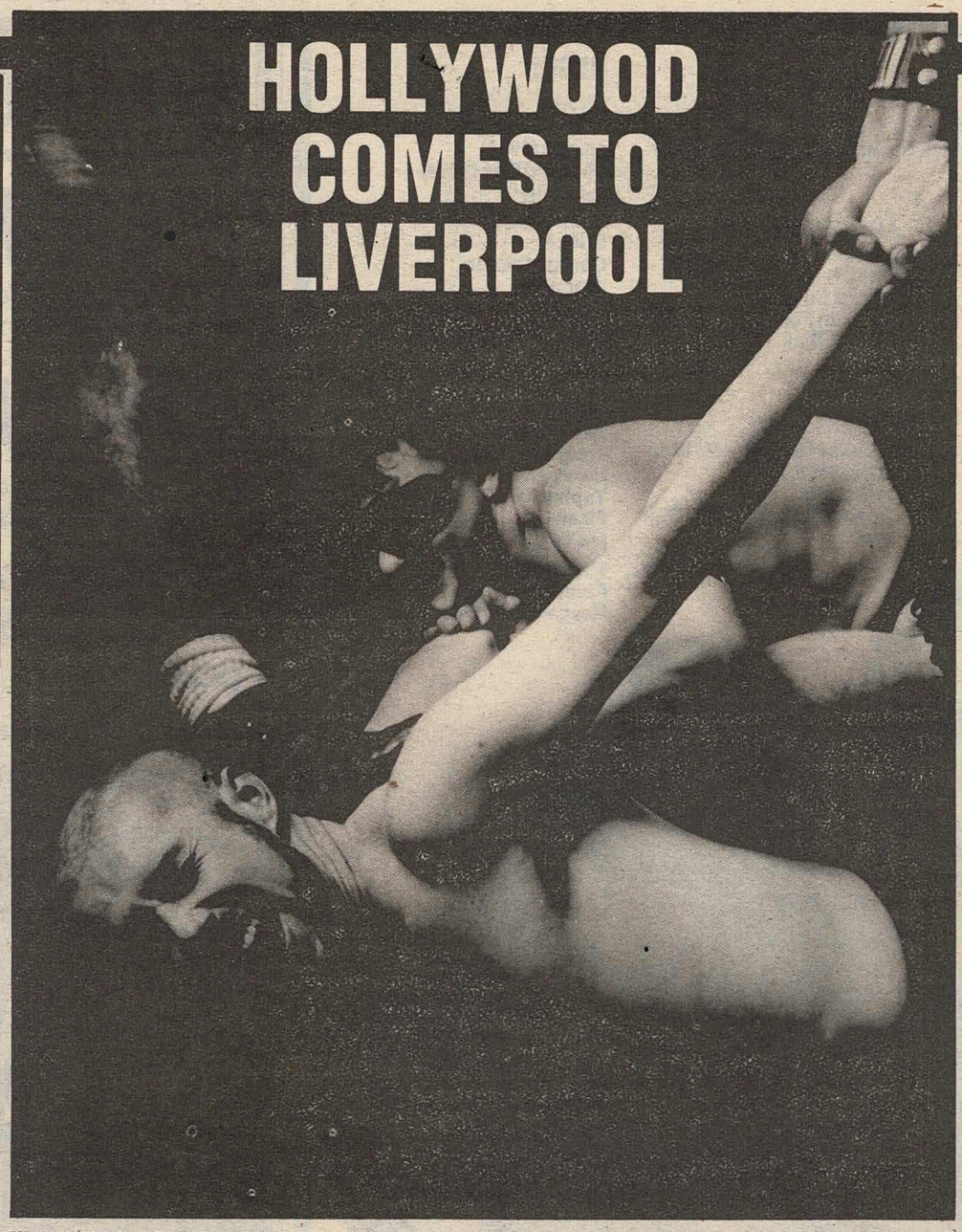
John is also set to have his work featured in an upcoming *Riverside* programme.

☐ Chic one **Nile Rogers** has been talking about his collaboration on the forthcoming **David Bowie** album. Apparently when first approached in London by the Duke, Rogers was played him several '50s R&B tracks by the likes of Louis Jordan, Earl Bostic and Bill Doggett as examples of the feel he wished to get on the new disc. Demos were cut in Switzerland before the proper sessions in America.

Rogers has an LP of his own forthcoming, called 'Adventures in the Land Of Groove', while he is also expected to support on Bowie's '83 world tour.

Rumours that **The Police** were to split have been scotched by the announcement that the trio will play a world tour this year, kicking off in Kenya and taking in Korea and the far east before arriving in Europe in May and the USA in June.

HOLLYWOOD COMES TO LIVERPOOL



We'll try that sound once again. *Pic John Stoddart*

Frankie's boys are out to upstage the rest of the human race. DAVID DORRELL assesses their claim for star status.

EPIC STARS need epic locations, epic directors, epic movies and a double measure of epicurean philosophy: why think small when you can act big.

That, in part, is the Frankie GoesTo Hollywood text book guide to screenplays; though the realities of life in Liverpool are somewhat harsher. And of course smaller.

Still, it's not surprising that they choose the dry, crusty air of London's British Museum for this scene; the Mausoleum like expanses of marble and dust would not be out of place for the Burton-Taylor love pact in *Anthony And Cleopatra*. And eyes are raised and fingers are pointed whenever these urbane, urban gauchos clank into sight; these are obviously epic stars and this is, of course, the stuff of dreams.

The basic Frankie Goes To Hollywood — Holly (vocals), Marc (bass), Brian (guitar) and Ped (drums) — came about six months ago. The second front man, Paul, joined a while later from a local group the Spitfire Boys.

Now without doubt they are Liverpool's nastiest new property; they are more seductive in their aggression than The Pale Fountains for all their twee fluidity, and more original in their simple studded garb than a sanctuary full of Seagulls. Gigs are filled with apparent ease; mainly by word of mouth. Now the word is spreading like herpes and it seems doubtful as to whether the banks of the Mersey will contain them much longer.

On stage (as in real life) the band are a leather-bound bordello of punk funk; whipping up a scorching, sleazy beat whilst Paul and Holly shed layer upon layer of blackskin and sweat: all much to the frenzied appreciation of their burgeoning 'chain gang' fans.

And, of course, there are the girls, officially The Leatherpettes (nee Julia and Marie) who do most of the actual whipping; clad in the slinkiest PVC and buckskin outfits this side of *S&M Weekly* they bestride the stage — snapping any opposition to the band's 'act' with a quick crack of the bullwhip. There is *nothing* like a Frankie gig for purging the soul of any clean thoughts. Honest.

THE THREE of us (Holly, Paul and myself) are sitting on a bench in the Roman Department. Amidst the musty antiquities we resemble three wanton extras from an orgy scene; Holly peppers the conversation with Kewpie Doll laughs and matinee idol catchphrases like "Don't be so tacky daarlin'!" whilst Paul lounges comfortably with an *On The Waterfront* air of 'cool'; the medal-bedecked guard frowns constantly. This is sacrilege — but it's fun.

Did you cull the name from a film?

"Well yeah...in a way," nods Holly, his answers couched in a warm scouse brogue," it is a movie, that's how we describe it. This *is* the movie and this is *your* audition. It's about, like, a bunch of working class Liverpool kids who have been influenced by TV, movies etc., and *this* is their reaction against it...or towards it. And that is exactly how it is."

So you're moving towards the stars?

"That's part of it. When we get there we'll split up. Know what I mean...(with a laff, a sly intimation that I *do* know)."

With all stars (and Frankie are stars, though more Diana Dors than Diana Ross) image is everything. Appearance is paramount. So where did the biker boy cloning come from?

Holly: "It's the way we live our lives. Everyone lives their own lives...we do one thing and you do yours...nice hat by the way."

You can't help but blush nervously, the man is so disarmingly honest.

Paul continues in a slightly deeper seam of Liverpudlian: "We'd do it in any case...the same clothes that we do to the hilt. It just happens to be a really hard image...it shocks people. We don't really want to shock people like...it's not an image. It's clothes really."

But how tongue in chic is it?

Holly: "I don't think that there's anything chic in it. Fashion's a weird one — haven't you heard of style?"

The mock Hollywood babe accent throws things completely; and therein lies the appeal of Frankie Goes To Hollywood. The stage show with its *Mad Max II* influences expands the Boy George 'androgynous appeal' syndrome until it takes in all aspects of sexuality until it is completely warped, totally perverted. This 'cabaret' is the most open, the most harmlessly hysterical sex shop you can imagine. Which still prompts you to ask — how much of this *is* a send up?

Holly: "Oh totally!"

Paul: "When we're on stage it's fun. We are sending it up...but it's not a comedy thing."

Holly: "It's a buzz. Those girls (the 'Pettes), when they were 16 they got into *The Rocky Horror Show*...and they're still doing it, but now they're *living* it. If you lived in Liverpool — everybody's off their cake, basically. 16 year-old girls on smack and stuff..."

Are you a backlash then?

Holly: "We're just a symptom of it. The hottest symptom obviously."

Or are you just escapists?

Paul: "It is — we wanna get off the streets."

Holly: "The competition is so fierce."

Paul: "It's something to do with the social climate up there. People are really striving to get off the streets. The streets in

LOOK

ADD a few ribbons, re-do the make-up and it looks like Joyce Grenfell has taken to playing in the Belle Stars.

the love grower beryl

I'M SICK OF THESE T.V. PROGRAMMES 'BOUT TH' SIXTIES.
YEAH? BUT LOTS OF PEOPLE 'RE SEEIN' IT ALL FOR TH' FIRST TIME.
Y'MEAN YOUNG KIDS?
NOPE—I MEAN TH' ONES WHO LIVED THROUGH IT—THEY WERE ALL STONED AT TH' TIME AN' CAN'T REMEMBER A THING...
EXACTLY—I'M SICK OF TH' DRUGS, MONEY TO SPEND, LOVE INS, LONG SUMMERS, HENDRIX, TH' DOORS, BEATLES, JOBS, SWINGING LONDON.....
JEALOUS?
YOU BET!
HMM—I THINK LONDON USED T' BE 'ROUND HERE, SOMEWHERE!
Y'D THINK THEY'D PUT UP A SIGN!

NOW IN ITS 6TH SENSATIONAL WEEK!
THE LAST FILM
MAGNET
in Super De-Luxe Stereo Sound

THEIR LATEST SINGLE
Starring
KISSING THE PINK
DOUBLE PACK 7 OFFER
(Two 7 singles for the price of one)
LIMITED OFFER
OUT NOW

Liverpool are full of shit...dogshit."

Holly: "Vermin!" He squeals in delight at his mock disdain for the home town and continues. "We love everybody in Liverpool and they luv us...!"

And they do. Unfortunately there has already been a cool reception in some quarters for this 'hottest of symptoms'; the BBC's *Riverside* show found them far too hot. Still, their video is doing the rounds (as Holly calls it, "the *Erazerhead* of videos") and they'll be on *The Tube* any week now. Other acts that use some of the same ploys have had a much more favourable response — The Village People, Queen, Boys Town Gang. Is there any link?

Paul frowns.

Holly: "Tell him to eat shit baby!"

Paul (drily): "Cut conversation. These comparisons are very dull."

Holly: "If you have to show any comparisons, be sure that this is the harder side of that. They're like dolls. Even though Freddie Mercury looks like that generally, and I've seen him at clubs...I just think they're *nice*."

"We're much heavier!"

Then all I can say is, if you're not purely clones, what are you? Mirrors?

Holly: "It reminds me of the Victorians in some way...where they had a really straight attitude on the *surface*, but it was just to hide the real debauchery that went on. I think it is a definite reflection of like...the pimps and hookers of society are just a reflection of the way the top level, economically speaking, is run. Know warrimean?"

Paul: "I think that Frankie Goes To Hollywood throws that in their faces."

Holly: "It's nightlife, subculture and sexuality all rolled into one. I think that's a good phrase for it."

Holly seemed quite pleased with that as a round-up. So am I. So the credits start rolling and Paul tells me that they want to be "the biggest fucking things to walk the earth."

Don't doubt it. I can remember another band from Liverpool, another set of silver screen stars saying just the same thing 20 years ago...FIN.

SOUL SONIC WAR

Afrikaa Bambaataa— Zulu ambassador from the Bronx

Afrikaa Bambaataa and chum...

Pic Pennie Smith

BEFORE HIP HOP everything was darkness. And decay. And violence. For five years the Bronx had been dominated by gangs and for them the 'rumble' was an integral part of everyday life. There were a probable 315 gangs with a total claimed membership of 19,500; an army that was only passified, and consequently defused by its own internal violence and division.

That was in the mid-'70s and thankfully the gangs' demise led to a new channel for latent aggression — hip hop — a name which covers everything from the humble 'scratcher' to the manic 'graffitti artist'. At the centre of this growing 'cultural revolution' is Afrikaa Bambaataa. Bambaataa (Zulu for 'affectionate leader') is the leading light and founding member of the 'Universal Zulu Nation', currently New York's most formidable (though peaceful) 'living art' troupe.

Afrikaa, in conjunction with the Soul Sonic Force, and under the guidance of now legendary producer Arthur Baker has issued two of the grittiest dance floor bodyshockers of the last two years. 'Planet Rock' was a breaker dance of electronic wizardry that had its hand slapped by Kraftwerk for pilfering and its back patted by everybody for the escape route that it provided for an ever spiralling rap scene. His latest attack at the mixing box 'Looking For The Perfect Beat' has resulted in the most compulsive fit of percussive epilepsy since Candido's 'Jingo'.

On a slushy afternoon in London's bleak mid winter the man was available for some parle; a long, fast, wide lesson in the art of diplomacy that hipped and hopped from illustration to interrogation and from internal politics to political internments. All without a pause for breath because mine was only one of the multitude of interviews that the media was clamouring for.

Bambaataa is a man of beauty and sensitivity framed in the body of a great bear — a minister of cultural affairs with the might of an army behind him. Get close to the man and the idea of a bear hug never looked so inviting. But on discovering his past reputation the prospect looks more than daunting.

So how crucial in Afrikaa's development was NY's 'gang warfare'? The answer flys out in a low, continuous south Bronx drawl that is smattered with smiles and asides.

Bambaataa: "I've been in music all my life, before I was in gangs, it was part of me growing up. Black culture gave me a lot of things and it gave the people of America strength — with message songs like 'Stand' by Sly And The Family Stone, 'Say It Loud (I'm Black And I'm Proud)' by James Brown or 'Lord Of The Land' by the Temptations. These songs gave us upliftment; to be somebody and to get out there with all the Civil Rights movements. It played a strong role in my growing up but so did the street gangs. The Black Spades was like an educational group for me. It was survival in growing."

With his solid 'gang' grounding in the politics of unrest Bambaataa is a good spokesman on the failings of corporate city councils. He drives hard through the veil of mysticism that clouds politics — the factions and the parties that obscure the real goal of socio-politicos — the good of the people, and exposes them for their greed.

To Bambaataa city politics is the denizen's anathema. Therefore he berates those who would describe his music as meaningless. Which forces you to ask 'what is it about'?

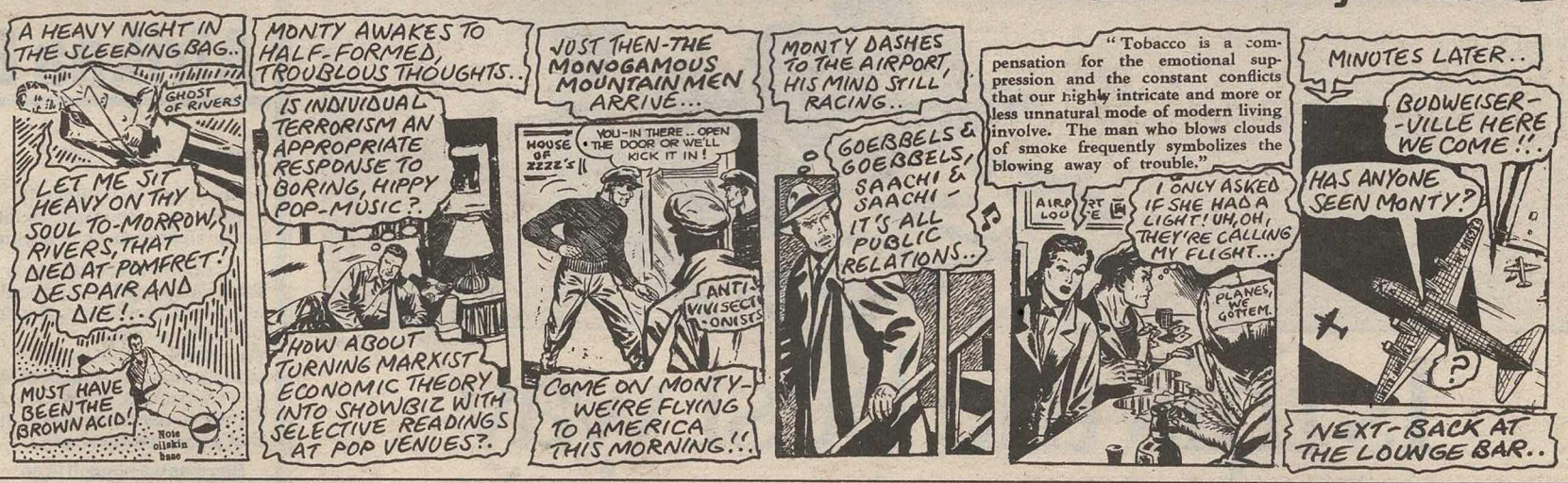
Bambaataa: "Our rap is more symbolic . . . . you have somebody to translate the Holy Bible or the Koran (Afrikaa is a practising Muslim) and the same thing is gonna be

continued on page 8

AGAIN

Eagle-eyed NME *reader Tom O'Sexual saw through the disguise and asked us to blow her cover.*

note oilskin base lowry


A HEAVY NIGHT IN THE SLEEPING BAG..
GHOST OF RIVERS
LET ME SIT HEAVY ON THY SOUL TO-MORROW, RIVERS, THAT DIED AT POMFRET! DESPAIR AND DIE!..
MUST HAVE BEEN THE BROWN ACID!
Note oilskin base
MONTY AWAKES TO HALF-FORMED, TROUBLOUS THOUGHTS..
IS INDIVIDUAL TERRORISM AN APPROPRIATE RESPONSE TO BORING, HIPPY POP-MUSIC?.
HOW ABOUT TURNING MARXIST ECONOMIC THEORY INTO SHOWBIZ WITH SELECTIVE READINGS AT POP VENUES?.
JUST THEN-THE MONOGAMOUS MOUNTAIN MEN ARRIVE...
HOUSE OF ZZZZ'S
YOU-IN THERE.. OPEN THE DOOR OR WE'LL KICK IT IN!
ANTI-VIVISECT-ONIST
COME ON MONTY-WE'RE FLYING TO AMERICA THIS MORNING!!..
MONTY DASHES TO THE AIRPORT, HIS MIND STILL RACING..
GOEBBELS & GOEBBELS, SAACHI & SAACHI - IT'S ALL PUBLIC RELATIONS..
"Tobacco is a compensation for the emotional suppression and the constant conflicts that our highly intricate and more or less unnatural mode of modern living involve. The man who blows clouds of smoke frequently symbolizes the blowing away of trouble."
AIRP LOU
RT E
I ONLY ASKED IF SHE HAD A LIGHT! UH, OH, THEY'RE CALLING MY FLIGHT...
PLANES, WE GOTTEM.
MINUTES LATER..
BUDWEISER--VILLE HERE WE COME!!..
HAS ANYONE SEEN MONTY?
?
NEXT-BACK AT THE LOUNGE BAR..

COMING SOON

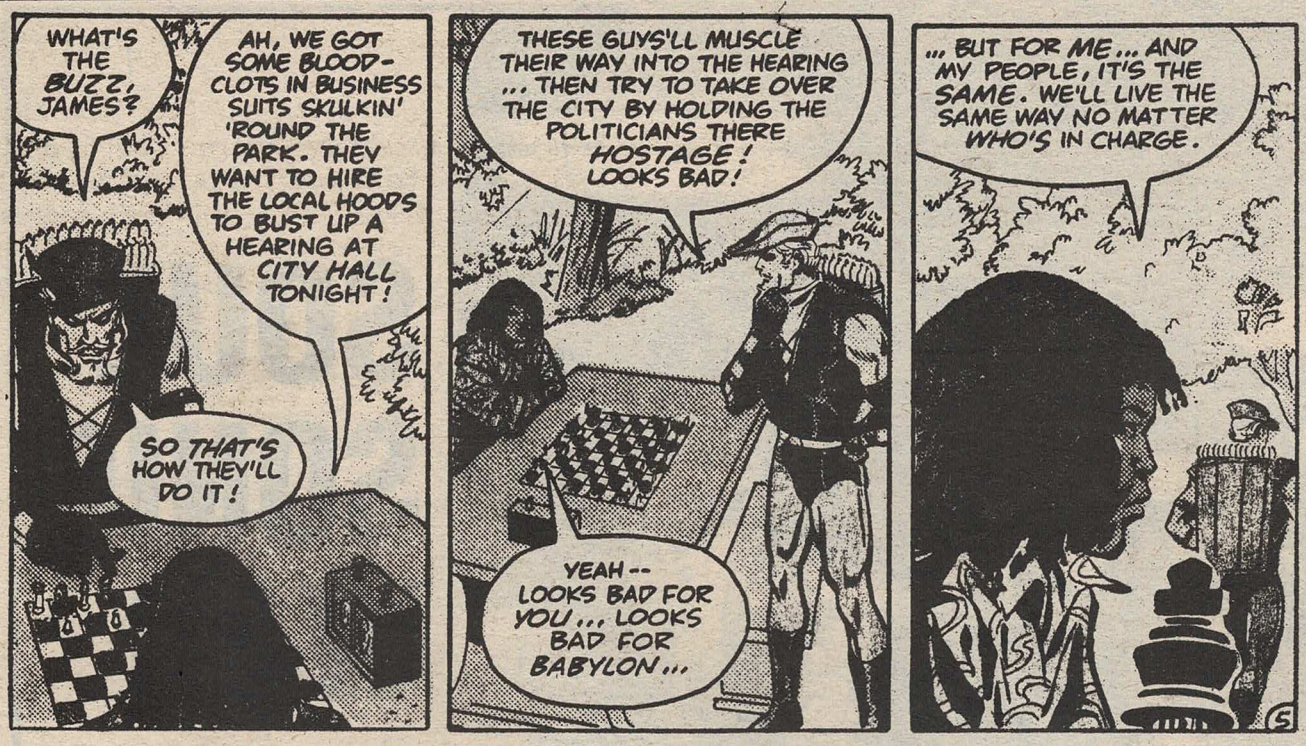
TOUR DATES MARCH 1983

Tuesday 1st
Bradford University
Wednesday 2nd
Leeds Warehouse
Thursday 3rd
Sheffield Limit
Friday 4th
Newcastle Dingwalls
Saturday 5th
Liverpool Dingwalls

MARCH 1983 continued

Sunday 6th
Lancaster Sugar House Club
Tuesday 8th
Croydon Green Dragon
Wednesday 9th
Bristol Dingwalls
Thursday 10th
Birmingham College (Paradise Circus)
TOUR BOOKED
STEVE CHENEY - ASGUARD AGENCY

KISSING THE PINK
ON TOUR


WHAT'S THE BUZZ, JAMES?
AH, WE GOT SOME BLOOD-CLOTS IN BUSINESS SUITS SKULKIN' 'ROUND THE PARK. THEY WANT TO HIRE THE LOCAL HOODS TO BUST UP A HEARING AT CITY HALL TONIGHT!
SO THAT'S HOW THEY'LL DO IT!
THESE GUYS'LL MUSCLE THEIR WAY INTO THE HEARING ... THEN TRY TO TAKE OVER THE CITY BY HOLDING THE POLITICIANS THERE HOSTAGE! LOOKS BAD!
YEAH -- LOOKS BAD FOR YOU ... LOOKS BAD FOR BABYLON ...
... BUT FOR ME ... AND MY PEOPLE, IT'S THE SAME. WE'LL LIVE THE SAME WAY NO MATTER WHO'S IN CHARGE.

THE mainstream American comic book, always a curious but accurate reflection of social change in the USA, presents its first Rasta character, seen here in a recent issue of Detective Comics giving Green Arrow a quick touch of the old stool-pigeonry. One wonders if the good ladies and gentlemen who administer the Comics Code are aware of the true derivation of the expression 'Bloodclot'. Cool runnings ina Brooklyn? Art and dialogue are by Irv Novick and Joey Cavalieri respectively, and the sequence is copyright DC Comics 1982.

COOL RUNNINGS INA COMIC CODE

FROM *Saturday Night Live* (original cast) to Howard the Duck (original duck), underground cultures have always felt safest peek-a-booing aboveground in the explicitly comic format. It's never stopped comic strips and booklets from ruminating on unemployment, sexual mores, or modern manners. But it *has* meant that music was always part of the package.

A lyric by Lenny Kaye crops up in the sixth issue of *Eclipse* (illustrated by Paul Gulacy; Eclipse Publications, edited by Dean Mullany, $2.95).

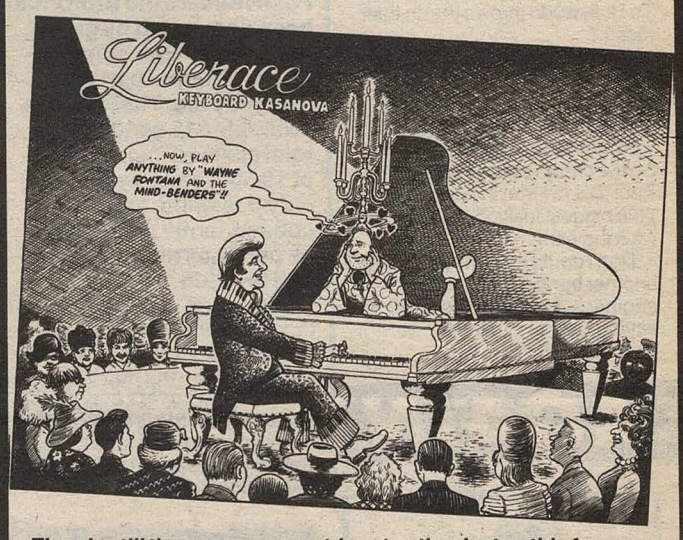
And Marvel's more mainstream *Dazzler* stars a pop songstress with superpowers — which extend beyond saving the world to covering Bruce Springsteen hits.

An item of more historical moment, perhaps, is the debut of *BOP*: 'America's First and Only Music comix Magazine'. Comic fiends may want to check out its 'Baby Blues' photo-collage strip or 'Teen Beat '63', in which John Lydon is caricatured. (*BOP*, Kitchen Sink Publications, $2.75; they even include comic trading cards).

Even better are two new volumes which chronicle the latest adventures of Zippy the Pinhead, everyone's favourite Ramones fan and former Presidential candidate. A big fave in the ICA/Bluecoat Gallery recent 'Graphic Rap' exhibition, Zippy's still the same young-at-heart enthusiast — given to exclamations such as "My life is a patio of fun!", a fondness for tacos and new election promises for the next campaign ("A '63 Chevy, a bottle of Tylenol and Lithuanian passports for everyone!"). Longer stuff in *Zippy Stories* (by Gill Griffiths, And/Or Press, Berkeley, $7.95); cheaper lil' strips collected in *Zippy, Nation of Pinheads* (Griffiths, And/Or Press, $4.95).

Note: Best bet for ordering American comics from the UK is to go through Knockabout comics, 249 Kensal Rd, London W11, who already handle many such artefacts and can usually get ya what ya want.

CYNTHIA ROSE



Zippy's still the same young-at-heart enthusiast as this frame from Zippy's 1983 Calender shows.

Afrikaa Bambaataa

continued from page 7

happening with Soul Sonic Force words. You need people to translate what we're saying."

"In our new record people think we're just talking about music or that we're looking for a certain sound or something . . . but we're talking whatever your beat is, if you want drugs, or love, if you want a humanitarian life — then that's your 'perfect beat'."

Bambaataa himself is an obvious humanitarian; constant swipes are made at the people who paint the ghetto with a heavy, negative brush. For him 'The Message' is only one side of what is manifest in ghetto culture.

Rascists of all colours and creed are also taken to pieces with similar verve — from white Catholic idolatry to the all-white future of *Star Wars*.

Bambaataa, the affectionate leader, describes the Zulu Nation as a 'nation within a nation' — his nation. If anything the Zulu way of life is more preferable to that on offer from the present regime that is waving its dirty hand across the Atlantic. I've already cast my vote — Bambaataa for President.

DAVID DORRELL

Cartridge not included

Is this the best way to interest you in the new Sansui SR222?

You see our problem.

We've just made a turntable that sounds as good as the most expensive on today's market. The problem is, it's not expensive.

What to do?

We could have offered a choice of eye catching finishes. We would have put lights, knobs and dials on it – if they'd improve the sound.

But, instead, our researchers developed the unique Dynaoptimum Balanced tonearm which practically eliminates arm 'jitters'.

There's also a die-cast platter and high mass cabinet to reduce unwanted wow and flutter.

Putting it simply we decided to spend money where it matters rather than on gadgets that don't.

In fact, instead of producing an expensive deck, we've come up with what we think is probably the best budget-priced turntable ever.

On the other hand there are plenty of £200 decks around which are just as good.

Sansui

Relax. You know you've chosen right.

For the name of your nearest stockist and illustrated leaflet write to: Department A Sansui Electronics (UK) Ltd Unit 10A Lyon Way Industrial Estate Rockware Avenue Greenford Middlesex

STAND BY

FOR

ROMAN HOLLIDAY

STAND BY is the new single from ROMAN HOLLIDAY, produced by Peter Collins, and features an additional free second disc with three tracks taken from JOHN PEEL sessions. This is only available in the first 10,000 copies which are in a gate-fold, full colour, sleeve and priced as a normal single.

How it all began. . . .

Between a seedy drinking club and a strip show, a fresh sound arose from the depths of a new club the JIVE DIVE.

Down the stairs a young audience were jumping and jiving to a new group of 19 year olds called ROMAN HOLLIDAY.

Their set punchy, energetic a unique combination, influenced by 40's swing hero Louis Jordan, yet new songs delivered with tremendous feel and enthusiasm.

John Peel saw them there and asked them to do a session for his show, which resulted in them being invited back to record another session, plus other sessions for Peter Powell.

The band really enjoy gigging and apart from headlining in their own right they have recently supported The Clash, Culture Club, Mari Wilson and The Belle Stars.

The band write all their own material except for a couple of cover versions.

The JIVE DIVE has recently moved to Thursday nights at the Whisky A GoGo, 33 Wardour St. London W.1 and is now called the WHISKY JIVE and ROMAN HOLLIDAY appear every other week.

APPEARING EVERY OTHER THURSDAY

WHISKY JIVE

WHISKY A GOGO

LONDON W.1. 33 WARDOUR ST.

NEW SINGLE 'STAND BY' AVAILABLE NOW. INITIAL 10,000 COPIES IN A SPECIAL FULL COLOUR GATE FOLD SLEEVE WITH A FREE SINGLE FEATURING THREE ADDITIONAL TRACKS.

✳ SEE ROMAN HOLLIDAY SUPPORTING MARI WILSON ON A NATIONWIDE TOUR IN MARCH

JIVE

PRINT

NEIL SPENCER rounds up a posse of poets struggling against Thatcher's dark satanic reign

VISIONS IN THE WILDERNESS

"My streets are my Ideas of Imagination. Awake Albion, awake! and let us wake up together."— William Blake, 'Jerusalem'.

THERE'S NOTHING as cheap as a poet, either to be or to buy. Most will perform their collected works for a pint and a warm place to cuddle for the night, while to etch 'poet' in your passport all you need is a biro and an inflated sense of your own importance.

It's that simple. You don't need money for instruments and amplifiers, you don't need qualifications or previous experience, and you especially don't need a job — a distinct advantage in post-industrial Albion. Jobs and poets don't get along. Thus far, growing poets is probably the greatest success of the government's job creation scheme.

Any road, Britannia is presently awash in a flood of young scribblers, ranters, performers and players, the line between poet, comedian and cabaret artist becoming somewhat blurred on the New Variety bills that now prosper like antibodies in a sick organism.

It's a beatific vision of a Britain rich with "the exciting wonderments of future peace" that animates Ian Dury's appealing introduction to *Hard Lines*, an anthology of 'new writing by the young' from Faber & Faber (£1.95). In new age Britain, forsees Mr. Dury, "being a creative artist will no longer be the guarded and privileged occupation of the few; it will become the norm."

A society where poets, painters, musicians, film makers, fashion designers and other exotic blooms of bohemia shamble about frantically entertaining each other in a hybrid scenario from *Jubilee, Rock 'n' Rock Swindle* and *Gloriana* is perhaps the best we can hope for from the wreckage being bequeathed the youth of today. Better that than the impending reality of *Clockwork Orange, 1984*, and *Brave New World.*

In the meantime, goes the intro to *Hard Lines*, here's a bunch of young hopefuls with lines chewed out of the empty hours between DOE giros.

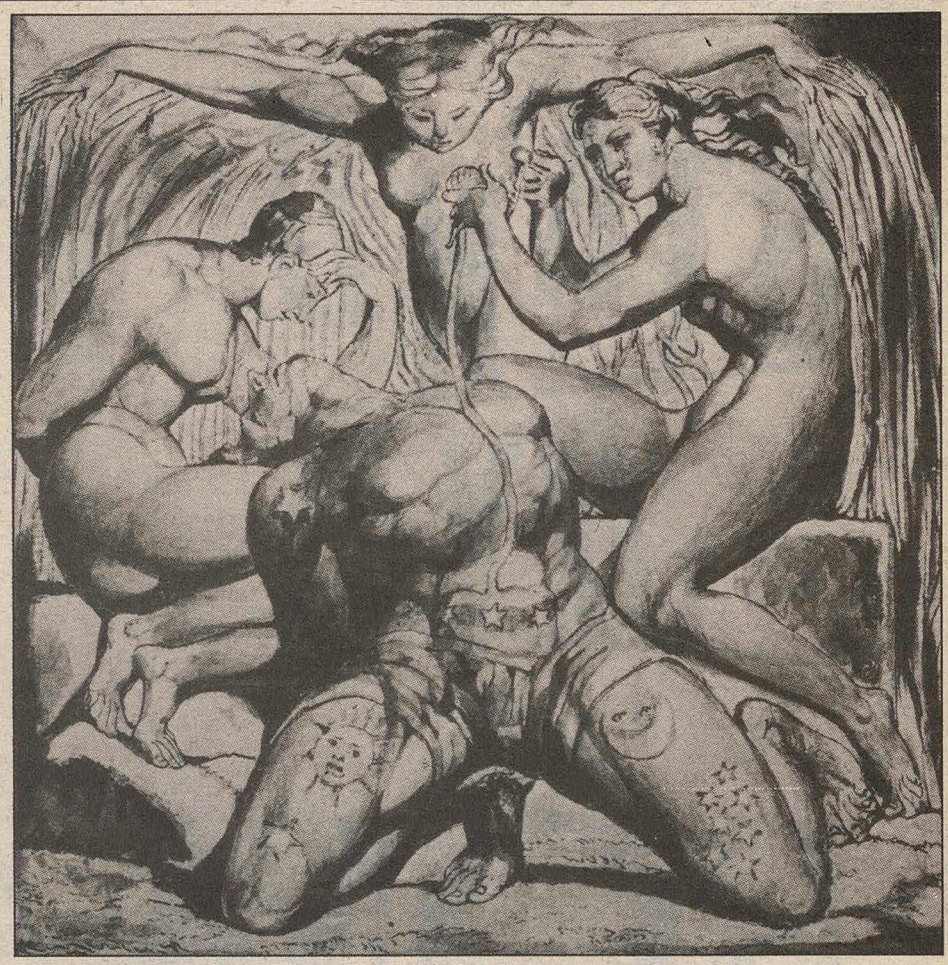
An admirable response from Fabers to a *Something Else* BBC TV slot bemoaning the lack of outlets for young writers, the collection will doubtless see good service in the nation's sixth form common rooms as an accessible companion to these troubled times, but though the press handout makes claims for "a literature characterised by candour, anger, pain and tenderness," it's actually a mawkish rather prim volume, characterised mainly by its inoffensiveness.

Most of the writers are new to print, but Aidan Cant and Anne Clark of the Riot Stories posse are present and as ever. John Maley steals the honours for his salty episode 'Vanessa Hackett Carruthers', about a terminally ugly woman, and Andy Bylo's drawings are a treat.

It's a fact that almost all the good new poetry in this country is printed on subterranean presses. *New Departures 15* (£1.50) comes edited by 'Mad' Mike Horowitz, the Harvey Goldsmith of the poetry world, in commemoration of his third Poetry Olympics fest last autumn. It's the sharpest, most uncompromising edition in an age, bristling with scores of poets of all sizes, japes, nations and reputations.

The accent is on the offbeat, humorous and resilient, with lots of musical crossovers. The grounation growls of Michael Smith's Jamaican scanarios; the Tom Waitsian tales of Jack Micheline: Atilla's empty rants; touching tributes to the late Harry Fainlight from Brian Patten and Ted Hughes; awkward Kevin Coyne, Ivor Cutler and Richard Jobson; the omnipresent Benjamin Zeph; they're all here.

Amongst all the name dropping there's some powerful work, notably Kathy 'Punk and Porn' Acker's jarring account of her teenage abortions, and from Heathcote Williams, *Tempest* Magus and holy seer of this parish, two lengthy and disrespectful epistles studded with Blakean imagery and demanding an end to the bogus moral stictures of *"Bloody Mary Mrs Grundy Langford Stop-Watch Committees with your special tangle of rules."*



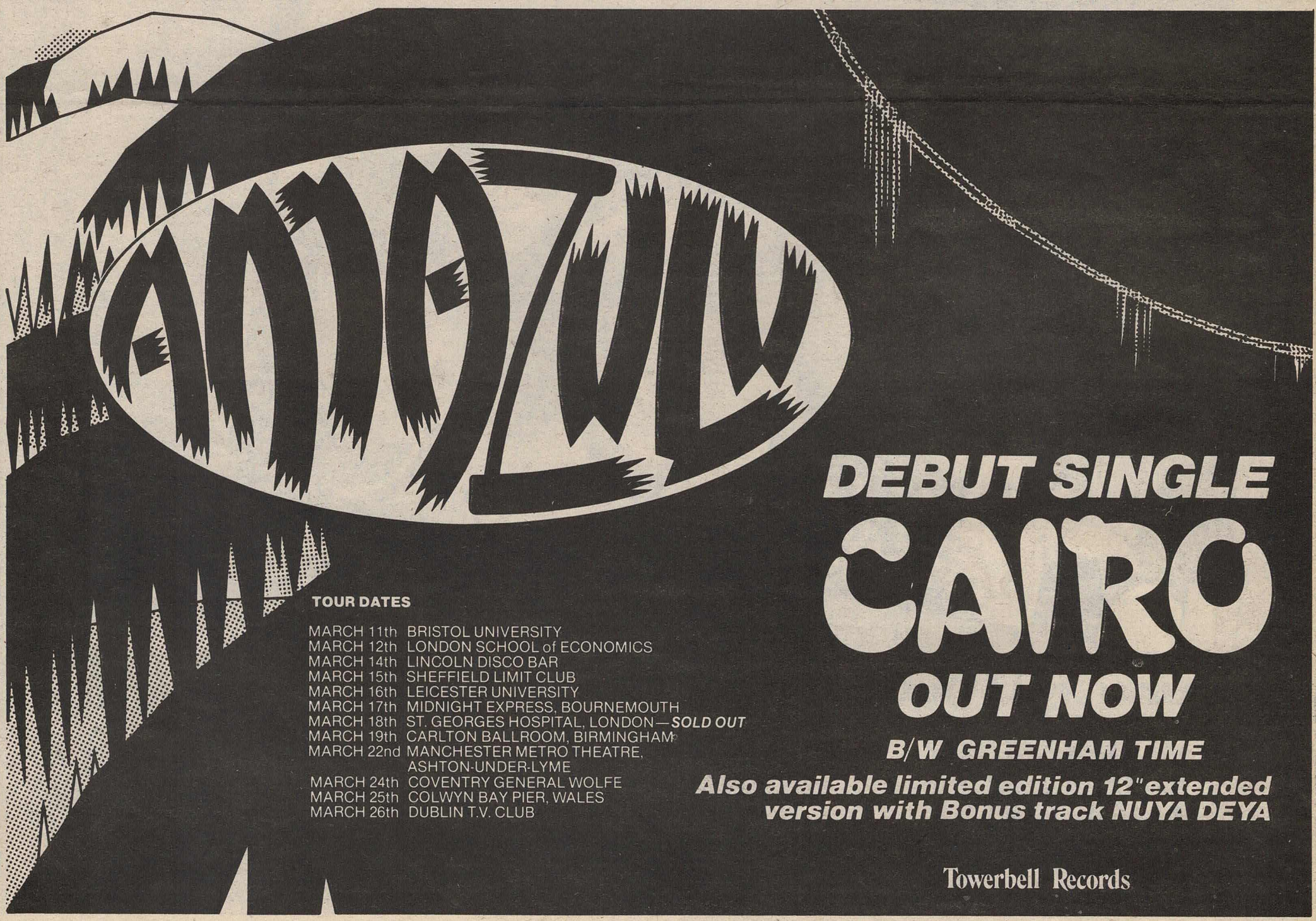
Mourning for the stricken Albion. Engraving from Blake's 'Jerusalem'

'Jumping Jesus The Lost Genius' tackles the 'christian' prudery and righteousness at source, sketching in Christ's sex life in much the same way D H Lawrence felt compelled to in his story, *The Man Who Died.*

Seething Wells begins issue 6 of *Molotov Comics* with a leering attack on *New Departures* as symbolising the "gross failure" of, well, all poetry and poets that went before the ranting road warriors who have now arrived to enlighten us wretched liberals. The ranters may characterise themselves as literary storm troopers, and as rogueish cheerleaders of the '80s demo they'll do fine; but in cold print they're about as inspiring as a fart in a phone booth. There is indeed a rank smell to *Molotov Comics.*

SWells' self-elevating and ever more tiresome tirades against all poets other than the ranters parade a truly Thatcherite 'no alternative' insistence, and the rants themselves are similarly inspired mostly by arrogance and contempt, rather like a cabinet welfare-cutting session. SWells may call himself a socialist, but there's precious little compassion *for* anyone other than himself.

No doubt a simple lyric like Gavin Selerie's 'Abury' — an awe-inspired gasp at the ancient Stonehenge-like monument, from *Playground For The Waiting Line* (Ziesing Brothers, £1) — would be consigned to the work camp along with its author. Fortunately Selerie sees no contradiction between 'Abury' and *Hymenaei*


CAIRO
TOUR DATES
MARCH 11th BRISTOL UNIVERSITY
MARCH 12th LONDON SCHOOL of ECONOMICS
MARCH 14th LINCOLN DISCO BAR
MARCH 15th SHEFFIELD LIMIT CLUB
MARCH 16th LEICESTER UNIVERSITY
MARCH 17th MIDNIGHT EXPRESS, BOURNEMOUTH
MARCH 18th ST. GEORGES HOSPITAL, LONDON—SOLD OUT
MARCH 19th CARLTON BALLROOM, BIRMINGHAM
MARCH 22nd MANCHESTER METRO THEATRE, ASHTON-UNDER-LYME
MARCH 24th COVENTRY GENERAL WOLFE
MARCH 25th COLWYN BAY PIER, WALES
MARCH 26th DUBLIN T.V. CLUB
DEBUT SINGLE
CAIRO
OUT NOW
B/W GREENHAM TIME
Also available limited edition 12" extended version with Bonus track NUYA DEYA
Towerbell Records

IT'S THE POOR WOT GETS THE BLAME— OFFICIAL

POOR LAW
by Ros Franey (*CHAR*, £1.95)

IN AN operation that was to become known as 'The Sting', 283 people who walked into an Unemployment Benefit Office in Oxford on September 22nd last year were arrested on suspicion of fraud.
The DHSS, working hand in hand with the police and the press, succeeded in getting Joe Public to believe that the claimants — 100 of whom were later released without being charged — were robbing the taxpayer of a ridiculous £1.5 million. The actual figure involved was £16,341! This was just one of the gross misconceptions peddled by the whole operation, which made scapegoats out of some of the most *underpriveleged* people in society. When you consider the amount of money lost through high finance tax-dodging and foreign business investments in places like South Africa, that is a grand irony.

Poor Law is a painstakingly researched account of the events leading up to, during and after the mass arrest. At every stage of the operation the idea of justice, the actual powers of arrest and ultimately the concept of a welfare state appear to have been warped to suit the authorities and petty-minded officials.

The most frightening thing about the whole operation is how easy it is for tinpot tosspots to seize the powers that exist and use them in the most insidious way. The fact that this book is the first time that the experiences of those arrested have been published shows up the fallacy of Britain's 'free press' for what it is, as does the way the media took directives from the police (as well as a bogus claims office, the police set up a special press office to deal with the case).

At just under £2 *Poor Law* is not the sort of thing people — especially unemployed people — are going to buy in mass quantities but the main facts, findings and conclusions in the book deserve to be banner-headlined over every Tory-grovelling, bingo-spinning rag in Fleet Street. Just in case anybody is still in any doubt as to what exactly is going on.

GAVIN MARTIN

***(Poor Law — The Mass Arrest Of Homeless Claimants In Oxford* is published by The Campaign For Single Homeless People, Child Poverty Action Group, Claimants Defence Committee, National Association of Probation Officers and National Council for Civil Liberties.)**

(Binnacle Press, £1.50), his long narrative poem about the summer of '81, revolving round the twin events of the royal wedding and the civil riots. *Hymenaei* is an exceptional effort, packing in more hard information (about law and order technology for example), social insight and imaginative vision than the entire collected notebooks and old envelopes of SWells.

"I see you, awful parent land, in light I see you."
— William Blake, 'Jerusalem'.

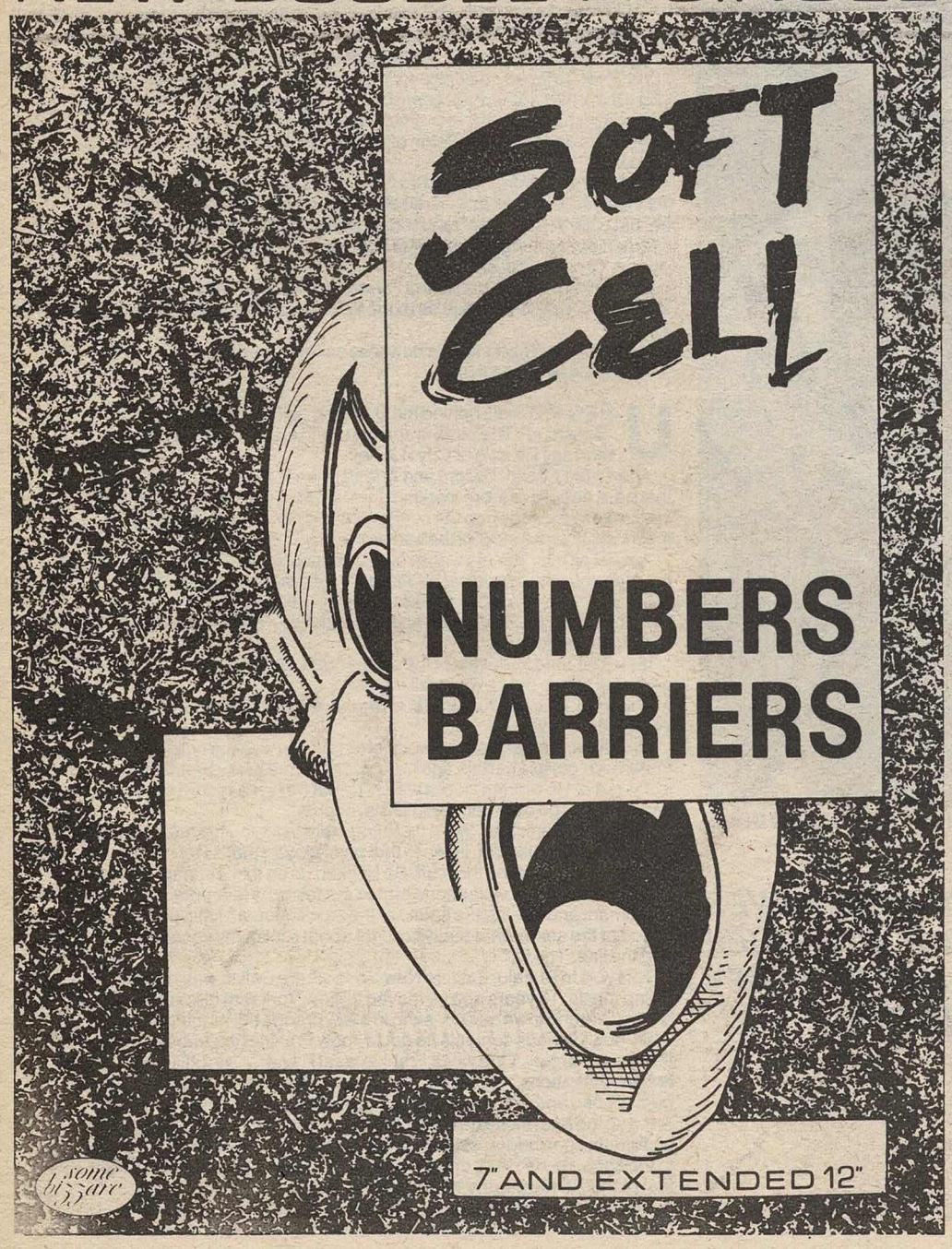
PERHAPS IT'S only very long poems that can give writers the space necessary to explore the booming reaches of our national identity, the topic on which the muse often seems to sing to our '80s bands, as if trying to define another nation and way of life than the one to which Mrs. Thatcher refers when she talks of "we British". (Is she thinking of the Britain of Cooper Clark's 'Beezley Street' or 'Ten Years In An Open Neck Shirt'?)

Just whose Jerusalem we might be building is likewise the subject of Andrew Duncan's provocative 'Deutche Industrienorn' in the promising first edition of Worcester's *Equofinality* (£1.75); *"The Weifare State is a women, our mother/I loved her till she brought home that recession man.../Our press has no ideals but pornography/Our streets are abattoirs of primped flesh/Istanbul envies the vices of London/We work to make the advertisements smile at us."*

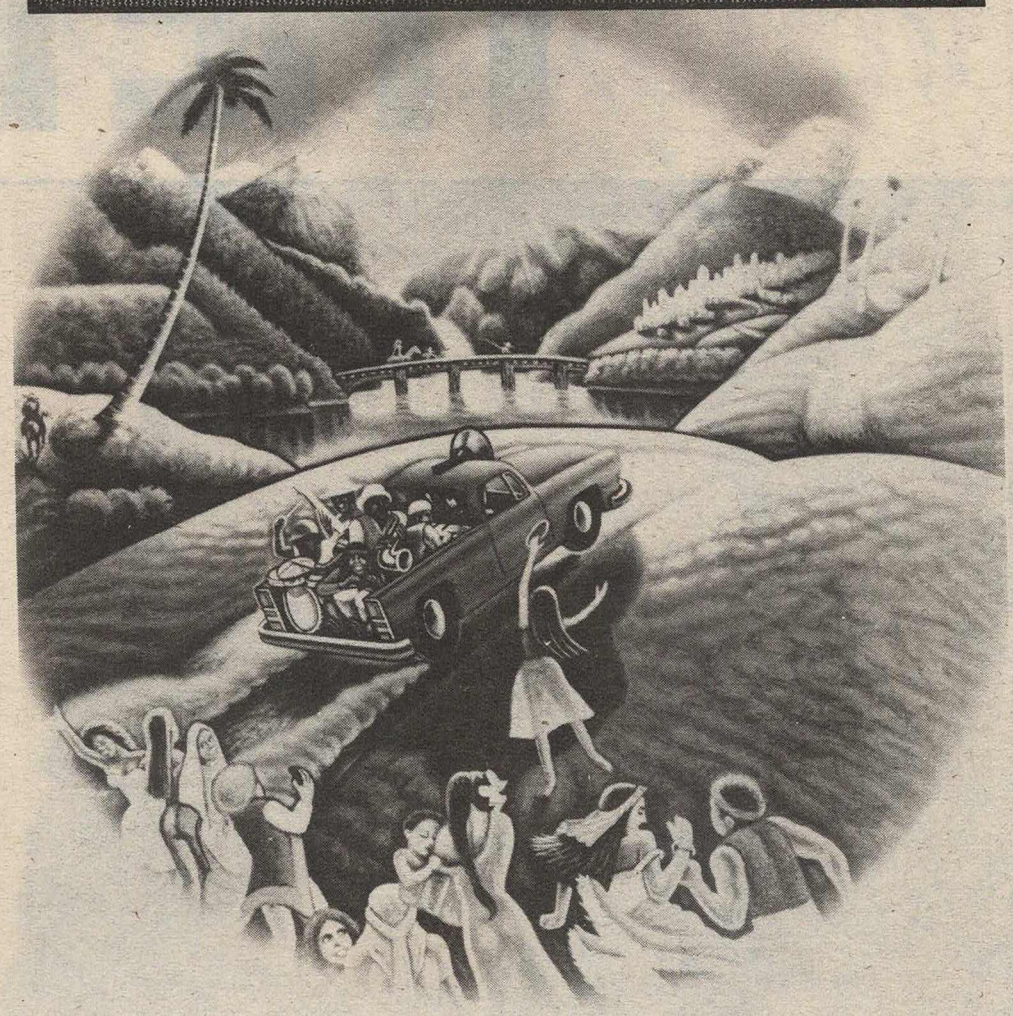
The same mag offers Barry McSweeney and more of his 'Jury Vet Odes' and the ever entertaining 'Out To Lunch'; if you want to read an art critique whose perameters are Hart Crane, Wyndgam Lewis, Plato and Frank Zappa, this is for you.

Out in the wilderness other lone voices are howling. Dave Ward's splendid *Jambo* (Window £1.50) is just reprinted, a potent mix of graphics and terse telegrams of depressed dole queue life as lived by its namesake hero. In contrast Billy Childish, better known for his scratchability band The Milkshakes, continues with his prolific, blockhead despatches from Chatham; but *Prity Thing* is a slight collection of sleazy sexual episodes recounted in the language of idiots for people of little discernment. Nasty, and *very* cheap — even for a poet.

NEW DOUBLE 'A' SINGLE



WEATHER REPORT



are

omar hakim
drums, guitar & vocals

wayne shorter
soprano & tenor saxophone

josef zawinul
keyboards & synthesiser

victor bailey
bass

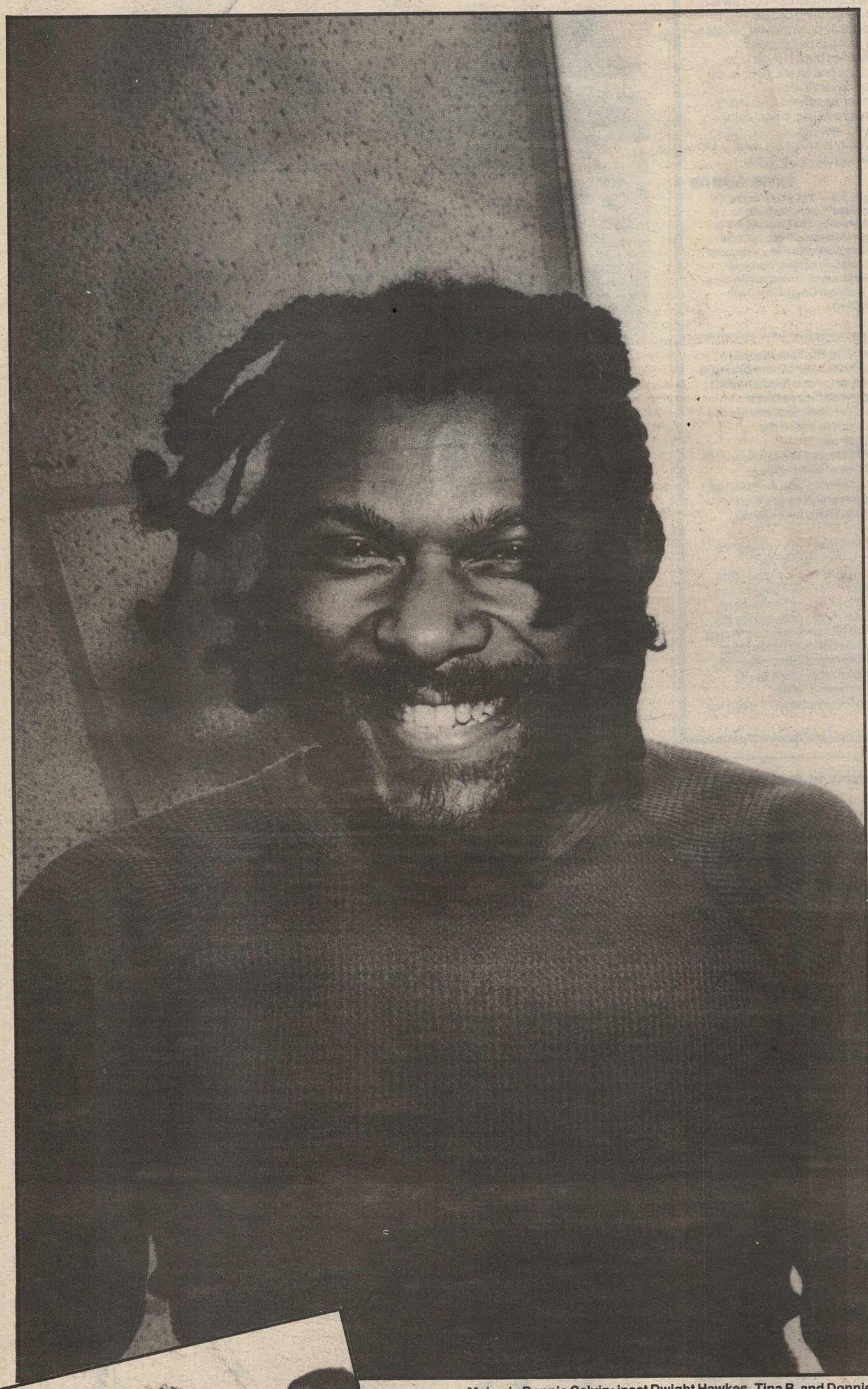
jose rossy
percussion & concertina

[Procession]
is their new album and cassette

CBS

album: CBS 25241 cassette: CBS 40/25241

THE HARDER



Main pic Donnie Calvin; inset Dwight Hawkes, Tina B. and Donnie.

ROCKERS REVENGE FIND THEMSELVES WALKING OUT OF SUNSHINE WITH THEIR COVER VERSION OF 'THE HARDER THEY COME'. PAOLO HEWITT GETS HIS REVENGE IN NEW YORK. PIX: ADRIAN BOOT

IN THEIR HANDS they hold gold chains, and as they rush past you on the street they whisper in fast and urgent voices, "70 bucks and it's yours brother," but you just walk on by, ignoring the street hustlers.

Over the road in the Choc Full Of Nuts cafe a young man goes quietly crazy.

He paces up and down the linoleum, wringing his hands and talking out loud to himself. "I told the judge, I said, Judge, why am I here before you? I ain't done nothing wrong. Nor has my mother. What kind of shit is this? But he don't listen see, so I try again and I say, Judge..."

To his audience it's a script they've heard a thousand times before and they sip up their coffee, leave a dollar on the counter and just walk on by, ignoring the street crazy.

So on this cold Wednesday afternoon, downtown Brooklyn is quiet but uneasy. With the pavements populated by all kinds, all moving fast, everyone is aware of their street value, everyone is wary and everyone is assaulted by the music that blasts out of shop doorways.

"Billie Jean is not my lover, she is just a girl who claims that I am the one..."

Jackson's pure, breathless voice, aligned with that brilliant bass line, spills out from all the stores, but the main centre of attraction is further down the street.

It comes from the Music Factory record shop where inside, a DJ with two turntables skilfully manipulates machines and records, cutting in and scratching out, putting together his own dynamite mixes of current sounds.

At the Music Factory, Donnie Calvin, lead singer for Rockers Revenge, sells records, checks stock and asks me, "Is this your first time in New York?"

My third actually, I tell him.

Calvin smiles. "So you *know* then. You *know* all about it."

ONCE IN a while a record appears from out of nowhere that is so clear-cut, so *complete*, that it literally trashes all opposition. 'Walking On Sunshine' was such an exuberant, masterful, dance inspiring creation that made every second of its glorious lifespan count. Every trick, every twist was intuitively right. Nothing was wasted, nothing was spared, because 'Sunshine' was simply *there*, mainly due to Calvin's voice which fitted Eddy Grant's visionary lyrics so perfectly.

Leaping to the mountain tops, Calvin's vocal performance was astounding. Never overbearing, he transported the listener, with his powerful tones, to his *idea* of heaven and then swept you off your feet with his commanding attitude.

Backed ably by the other three Rockers — Dwight Hawkes, Tina B. and Adrian (pronounced Adrianne) Johnson — Calvin's astonishing tour de force was produced and arranged by one Arthur Baker.

Together they all sat back and watched 'Sunshine' sell by the thousands in England and make a respectable dent in the American charts. Then they went in and cut a version of Jimmy Cliff's 'The Harder They Come'.

Before they did, however, Arthur Baker told Ian Penman this: "When you're loose, making a record, and you have no pressure on you, I think that's when you come out with your best music. Otherwise it shows in the music, it's restrained, it just doesn't flow."

Rockers and Baker's version of 'Harder' is solid gold proof of that wisdom.

After the gargantuan sound and feel they inspired on 'Sunshine', their follow-up comes as a harsh disappointment. Competent it might be, but where 'Sunshine' reached up with such natural feel and flair, 'Harder' plods along sullenly, and not even Calvin's voice is able to rescue it from flatness.

As for the rap at the end about "*unemployment sweeping the country*" — well, if you want an example of forced behaviour look no further.

'The Harder They Come' is now also selling thousands.

Funny old world we live in.

UP ON THE wall, behind the DJ, hang gold and silver discs for 'Sunshine'. The store is spacious and clean, more Our Price than say Groove or City Sounds.

Apart from Calvin, Dwight and Adrian (Tina B. is Arthur Baker's wife) there are about five more working here, all checking the stock (Jethro Tull to Gospel), checking the customers and hangin' out, grooving to the music that roars out of the speakers.

Amidst all this, Donnie Calvin cuts an imposing figure as he strolls towards you. Like his voice, he's large, but there are no signs of excess fat. The handshake is firm, the eyes trusting. He takes you to a small backroom — where Adrian is also sitting — settles you down and waits patiently.

It's his second interview of the day — "Shit, I must have chewed that guy's ear off" — but he's still talking fast.

The first LP he can remember loving was 'Oscar Peterson Plays West Side Story'.

"My father," he explains. "I was fortunate. He was the type of guy that when I got to a certain age he wouldn't let me or my brother listen to the radio. He wouldn't let us watch TV but he had a record collection and we could go over and listen to his records.

He used to animate. We'd be sitting there listening to stuff and he'd say, Now check this out, listen to that bass player, that's Ron Carter and he'd be mimicking the stuff. So I picked up on this. I started out loving the bass, but saxophone turned out to be my favourite instrument and I'd sing the sound of the sax, serious. Mimicking the sound of the sax is what really brought about a lot of my vocal attack and the lines I go in."

This was in Buffalo, upstate New York, where Calvin was raised, loving music. 13 years ago he moved to New York with his brother; hustled around town as DJs, sang in a few groups but nothing special.

Through various contacts he got to know Frankie, the manager of the Music Factory. One week Frankie went ill and Calvin, still with artistic aspirations, helped out for a couple of weeks. Frankie hired him from his bed and put him on a full time payroll.

It was the best move he made. Calvin, along with Dwight and later on Adrian, soon began establishing a rapport with regular customers to the shop, developing, unconsciously, attitudes that would keep their feet pinned to the ground when they began walking on sunshine.

"It was an avenue that no one had taken advantage of," explains Calvin, "in that it kept you street level and it kept you in tune with what

THEY FALL

people were buying. When you see a person come in with two or three kids you can tell what record buyers they are, and the fact that 25 dollars they spend on records is really a lot of money to them.

"Because on the street, you know how it is man, everything is money orientated and all people are worried about is the damn dollar. They don't care, they'll give you anything just to get it out of you. But we were coming from another angle.

"Since it was someone else's store we were more concerned that people were happy with what they got because we felt that if we built up a customer relationship it would keep them coming back and you would have a constant flow."

One of his customers at the time was producer Arthur Baker.

"I've known Arthur for three years now," says Calvin, "and whenever he had some new product he used to hustle it in the good sense. He don't mind getting his fingers dirty, he don't mind working, he don't mind doing the leg work to get the product up there and get it heard and get it to the people who need to have it in their hands.

"He was always coming through the store with new product and letting us hear it and we'd exchange information on it, what we thought were the strong or weak points. One time, when Kraftwerk was out with 'Numbers', it was very, very hot out here, Stateside and he said, What do you think about doing another version of 'Numbers'? We said, No, not 'Numbers'. Go back and get 'Trans Europe Express'. Said, you want to do something? Merge 'Trans Europe' and other Kraftwerk numbers. That would be a perfect marriage, I told him, because people are asking for that, 'Trans Europe'; they've been asking for that since it came out. It was never a record that ran off the wall, but it's been steady and constant and you can always sell it.

"So he got together with Soul Sonic Force and that was 'Planet Rock'. Then he says, Now I need a good reggae tune. I said..." Calvin claps his hands together. "...'Walking On Sunshine'..."

By this time Calvin had got together with Dwight and Adrian with the idea of doing something "serious" as a group. Earlier lineups had failed to reach the desired mark.

"With Donnie, Dwight and myself," states Adrian forcefully, "music is a lifestyle. It's do or die. Like, if you took too long someone got their arm extracted. Music was like that with us."

A long admirer of Grant's, Donnie Calvin was convinced of 'Sunshine's' potential.

"I'm serious," he says, "Epic had this *damn* album, they had it for *months* and it's *dying* in here and there's a lot of good material on there. 'Walking' wasn't even one of my favourites, I actually like 'Living On The Frontline' better, but I knew that 'Walking' had a more commercial base and as far as clubs go, as far as fitting into that dance formula, I knew it would be easier to work with.

"So then Arthur says, I'm going to do that, and he put together the track, hooked it up and — with the help of John Benitez — put together a nice, tight package that *moved*, was reggae but had overtones of His panic percussion, overtones of synthesiser lines that were fitting in with what was popular here and the package was perfect.

"He says," continues Calvin without stopping for breath, "now all I got to do is get someone to lay a vocal down on it. I said, Hey! I can lay the vocal down on this. He said, Ah, come on man, you kidding!

"I said, No, seriously. I'll lay the vocal down on it and you can walk with it like that or if they don't like it you can always get someone else to do it. We just went in and did it and the record took off..."

THUS A star was born, but a star, make no mistake, who, by dint of his record shop experience, is as sharp business-wise as he is street-wise. His conversation is littered with words like "market" or "product", and although he is undoubtedly grateful for his success, Donnie Calvin is no innocent, wide-eyed boy who's just received his unexpected Christmas bonus.

Calvin has sweated and thought out his route, taking advice and knowledge wherever he could. For example, the idea for covering 'Harder' didn't come from Calvin or his cohorts. It didn't even come from Arthur Baker. It came from Decca in England.

"And who are we to argue with them when they treated us so damn good?" argues Donnie. "Sold so many of our records, you know, so we said, Well, if that's where your meat (!) is, if that's where you're following is then you cater to them. That's why we went in and did 'The Harder They Come'".

Not only did Decca suggest the song, however, they also advised the group — and presumably Baker — on the production side of it, which accounts for the different feel of it when compared to 'Sunshine'.

"It was a conscious effort on our part," Donnie states. "Because 'Walking' came out and I don't know about England, but in the States it influenced quite a few of the records that came out and we didn't want to get categorised into a disco type act because this country *burns* up disco acts.

"It's very common for a group to have a record and not be heard of again. But by the same token the disco market is the saviour because it allows the record company to take a chance on an unkown and underdeveloped act without too much expense.

"It's the only market really open because the majors don't invest money in unknown acts like they used to. You've got guys who are proven sellers, proven *million* sellers, who don't have labels right now.

"Once you're good you're good," says Calvin without blinking an eye, "but you got to come back with something twice as strong because everybody gets on it and they'll burn you right up. So for 'Harder' England said we should aim for a pop type sound as opposed to a disco type sound. They thought it would work very good, so we consciously made an effort to change up the over-all production tone of 'Harder' and give it more of a pop type song."

That earlier quote from Arthur Baker about "restrained" music is suddenly making a lot more sense.

WHEN DONNIE Calvin sings he says he can only put full heart and soul into his performance if the words have true meaning or a message.

"You just get into getting your message across and being for real, and that's what I use as the basis for my lyrical presentation."

The message in 'Harder' is well defined. How about 'Sunshine'?

"I've heard Eddy Grant has said that when he put together 'Sunshine', it was his interpretation of death" says Donnie. "It was a death song, what happens after death, the passing from this plane to another plane and don't worry about whatever it is because we'll all be walking on sunshine, and that's why he says, '*leaping to the mountain tops*'. What I did, since I know this isn't restricted to America," says Calvin laughing, "I know that *anywhere* death is not a popular subject.

"But we tried to sweeten it up, make the words that much broader to encompass the whole feeling of love. We tried to orientate it male and female, the feelings of love involved in there and that's the head where we're coming from."

Amongst the influences on Calvin and the group are four names that he speaks with reverence. First Stevie Wonder: "He can take you to the highest peak, bring you down, make you cry then come back and take you back up there."

The Jacksons: "Constant energy. Intense. Michael Jackson has this attitude of, I'm here, I'm going to give you my all, and *boom*! he does it. But his other brothers are serious too."

Labelle: "Three individuals who could have made it on their own yet they worked together as a unit and the combination of the three of them...I've seen Patti Labelle sing a song and get so involved that she just drops down on the floor. That does something to you, man."

And finally...Earth Wind and Fire: "They are professional to the max and when they come there they are ready to entertain you and before you leave they going to make sure you entertained. They are precision and professionalism."

Calvin won't hear of his group being mentioned in the same breath as the above, but he's willing to learn.

"We don't have as much talent as the people I've mentioned," he states, "but we try and make up for it by giving out energy, we try and make sure that the people enjoy themselves and I don't give a damn if all they do is sit and curse and heckle. If that's what makes them enjoy themselves I'm down because I know how it is out there man. Times is hard, money is funny and with people coming in and paying their hard-earned cash, and stuff like that, you can't afford to be a pedestal or so egotistical as to get off into the star trip."

Admirable sentiments for sure, but mention to Calvin that Rockers Revenge as a group haven't yet produced an original song and you can see the annoyance spreading across his handsome features.

"We are very orientated towards positive thought and positive actions," he affirms, "and it's hard for me to sing a song unless I can believe the words. Know what I'm saying? Unless it has some meaning for me. And I don't *care* if it's somebody else's tune that I'm doing or that people say you can only do cover tunes or whatever it is.

"They just get into how much you believe what you're saying and the kind of feeling you can generate to bring out of them. I don't think the people get into who wrote it or whatever it is.

"But we got originals," he stresses. "We got some *serious* originals and not just in the reggae vein. And it wasn't so much that I didn't have an original that I thought was just as serious as 'Sunshine' or Adrian couldn't write a tune — because Adrian and Dwight both write — that's just as serious as 'Harder', it was the fact that this ('Harder') was a tune that has a positive message that never really got out there and it needs to be done and like I say if a message is good I don't give a damn who does it. It needs to be done.

"Just like the rap we put in 'Harder They Come'. *'Countries need more communication,'* we're very sincere about that, very *sincere*. I feel that communication is the root of all evil because without communication there is fear, and fear makes people panic because you're not using your mind, and as a result all these other things come up that cause friction and pull people apart.

"But the main thing I want to stress," says Calvin neatly wrapping up the interview, "is that it all goes back to the people. You can't lose sight of the value of the people. You've got to — I hate to use this word *cater* — but you have to be conscious of them because they will make you.

"If you can come up with a message or an idea that communicates it does something for you and as a result everybody has to get on the bandwagon because it's so positive and there is so much energy and so much love in it, it goes past the thing of it being a record or a group. It becomes something that is worth something, and that's what I think Rockers Revenge strive for; we strive to give the people something that will make them feel good long after we've left. I think *that's* the bottom line."

FOR CERTAIN 'Sunshine' qualifies on all tests given above. It did go beyond being a mere record and became something special, something worth having. But what Calvin fails to realise is this: for all his talk about "the people" and giving them what they need, which I've no doubt has the seeds of honesty in it, he's relying on organisations — for example, a record company — to guide him.

The two are rarely compatible. Fact: record companies exist to make money. They're not concerned with people's hearts and soul, but their money.

Simple as that. With 'Walking On Sunshine' the dual concerns of Calvin and record company were both met successfully and everyone went home happy. On 'Harder They Come' the flow started easing off. Unquestionably.

It now remains to be seen where Rockers Revenge will now walk — in or out of sunshine.

MCP presents

U2

+ GUESTS

THE NIGHTCAPS

DUNDEE CAIRD HALL
FRI 25TH FEBRUARY 7.30 P.M.
Tickets £4.00 £3.50
Available from box office Tel No 0382 22200

ABERDEEN CAPITOL THEATRE - SOLD OUT
SUN 27TH FEBRUARY 7.30 P.M.
Tickets £4.00 £3.50
Available from box office Tel No 0224 23141

EDINBURGH PLAYHOUSE - SOLD OUT
MON 28TH FEBRUARY 7.30 P.M.
Tickets £4.00 £3.50
Available from box office Tel No 031 557 2590

NEWCASTLE CITY HALL - SOLD OUT
TUES 1ST MARCH 7.30 P.M.
Tickets £4.00 £3.50
Available from box office Tel No 0632 320007

LANCASTER UNIVERSITY
WED 2ND MARCH 7.30 P.M.
Tickets £3.50
Available from box office

LIVERPOOL ROYAL COURT - SOLD OUT
THURS 3RD MARCH 7.30 P.M.
Tickets £4.00
Available from box office Tel No 051 709 4321

HANLEY VICTORIA HALL
FRI 4TH MARCH 7.30 P.M.
Tickets £4.00
Available from box office Tel No 625331/2

PORTSMOUTH GUILDHALL - SOLD OUT
SUN 6TH MARCH 7.30 P.M.
Tickets £4.00 £3.50
Available from box office Tel No 0705 824355

BRISTOL COLSTON HALL - SOLD OUT
MON 7TH MARCH 7.30 P.M.
Tickets £4.00 £3.50
Available from box office Tel No 0272 291768

EXETER UNIVERSITY
TUES 8TH MARCH 7.30 P.M.
Tickets £3.00 Ad £3.50 Door
Available from box office

POOLE ARTS CENTRE
WED 9TH MARCH 7.30 P.M.
Tickets £4.00 £3.50
Available from box office Tel No 0202 85222

BIRMINGHAM ODEON - SOLD OUT
THURS 10TH MARCH 7.30 P.M.
Tickets £4.00 £3.50 £3.00
Available from box office Tel No 021 643 6101

ST. DAVIDS HALL, CARDIFF - SOLD OUT
FRI 11TH MARCH 7.30 P.M.
Tickets £4.00, £3.50
Available from B/O Tel: 0222 371236

BRIGHTON TOP RANK
SUN 13TH MARCH 7.30 P.M.
Tickets £4.00
Available from box office Tel No 0273 25895

HAMMERSMITH ODEON - SOLD OUT
MON 14TH MARCH 8.00 P.M.
Tickets £4.00 £3.50
Available from box office Tel No 01 748 4081

IPSWICH GAUMONT - SOLD OUT
TUES 15TH MARCH 7.30 P.M.
Tickets £4.00 £3.50
Available from box office Tel No 0473 53641

SHEFFIELD CITY HALL - SOLD OUT
THURS 17TH MARCH 7.30 P.M.
Tickets £4.00 £3.50 £3.00
Available from box office Tel No 0742 735295

LEEDS UNIVERSITY - SOLD OUT
FRI 18TH MARCH 7.30 P.M.
Tickets £3.50
Available from box office

MANCHESTER APOLLO - SOLD OUT
SAT 19TH MARCH 7.30 P.M.
Tickets £4.00 £3.50 £3.00
Available from box office Tel No 061 273 1112

DERBY ASSEMBLY ROOMS - SOLD OUT
SUN 20TH MARCH 7.30 P.M.
Tickets £4.00
Available from box office Tel No 0332 369311

HAMMERSMITH ODEON - SOLD OUT
MON 21ST MARCH 8.00 P.M.
Tickets £4.00 £3.50
Available from box office Tel No 01 748 4081

HAMMERSMITH PALAIS - SOLD OUT
TUES 22ND MARCH 8.00 P.M.
Tickets £4.00
Available from box office Tel No 01 748 2812

GLASGOW TIFFANYS
THURS 24TH MARCH 7.30 P.M.
Tickets £4.00
Available from box office Tel No 041 332 0992

LIVERPOOL ROYAL COURT
FRI 25TH MARCH 7.30 P.M.
Tickets £4.00
Available from box office Tel No 051 709 4321

NEWCASTLE CITY HALL
SAT 26TH MARCH 7.30 P.M.
Tickets £4.00 £3.50
Available from box office Tel No 0632 320007

BIRMINGHAM ODEON
SUN 27TH MARCH 7.30 P.M.
Tickets £4.00 £3.50 £3.00
Available from box office Tel No 021 643 6101

NOTTINGHAM ROYAL CENTRE
MON 28TH MARCH 7.30 P.M.
Tickets £4.00 £3.50
Available from box office Tel No 0602 42328

HAMMERSMITH PALAIS
TUES 29TH MARCH 8.00 P.M.
Tickets £4.00
Available from box office Tel No 01 748 2812

* Till 20th March The Alarm 22-26 March Big Country 27-29 March
Scottish Promoters: Regular Music London Promoter: Head Music Universities: Themselves

Linocut illustration by Tom Dixon

SINGLES

Chris Bohn travels round the world at 45 revolutions per minute

OVERLAND TRAILS

MALCOLM McLAREN AND THE MCLARENETTES: Soweto *(Charisma)* Everybody else sends home postcard views, McLaren transmits soundscapes. Like any self respecting traveller these days, he's on the move with his tape recorder on and his eyes wide open, picking up the hectic bustle of market places, studying the call of barkers round the world. Of course, Tackie Mackie can outbark the best of them, stripping shirts off poor dupes' backs and convincing them they've got the better part of the bargain. Meanwhile he's off and running, trailing new tunes and new threads from a battered suitcase. It would be shameful if he were any less shameless, but the verve and nerve of his solo recordings are enough to rescue him from the hangman's noose.

This second leg of the voyage through the empire of McLaren's mind has him landing in Soweto, where he finds slack stringed guitars and enough impressions to fuel his ever slack jaw. The frenzy of activity is marvellous, if only because he's managed to make sense of it. Or perhaps that's down to his unlikely partner in crime Trevor Horn — a chicken head and oyster soup team if ever there was one. The way the pair pull off 'D'ya Like Scratchin'?' — choreographed for the cast of *Ipi Tombi*, the entire population of New York *and* the Red River Valley Gals — is the funniest thing since Mel Brooks' cowboys burst out of *Blazing Saddles* onto the neighbouring Hollywood musical set.

LOST GRINGOS: Nippon Samba *(Ata Tak German import)* Get this for an antrhopological excursion: Mad German supperclub pianist Eberhardt Steinkruger leads a party of oddballs into the heart of the Amazonian jungle with the aim of bringing back the samba alive. Correction: bringing the samba back to life. The resuscitation is accomplished by way of a daring, daft cultural cross fertilization in which a female Japanese vocalist and a most extraordinary scratch guitar figure strongly. Elsewhere a full blooded Italian red whine transforms 'Onne Dich' into the sort of sodden lament no self respecting lush's haunt is without. Over on the other side a Jap raps it up nonsensically and a peasant guitar spirals vertiginously round oriental kite tails. Given the present state of British songwriting, I'm quite happy to live out my days in Babel-on. (*Available from Ata Tak, Furstenwall 64, 4000 Dusseldorf 1, Germany.*)

HUNTERS AND COLLECTORS: Talking To A Stranger (*Virgin*)
THE LITTLE HEROES: Young Hearts (*EMI*) With characteristic condescension we British groom foreign cultures as pets to amuse ourselves during periodic lulls in home music. Rather than scratch the surface for what is really happening here, companies telex their branches around the world for product to bolster ailing sales. At this present impasse they are more justified than usual in golddigging abroad. Nevertheless there's good cause for caution when a whole continent is touted as the month's flavour. If it's not already obvious, Australia is this season's Africa, last season's Japan. In the wake of Men At Work monopolising the English speaking charts, there has already been "Aussie rock" items on *Riverside* and *The Tube* in *Smash Hits* and undoubtedly others to follow. Take this as our contribution!

Virgin have sensibly discovered a group in tune with the current British taste for romantic rock primitivism in Hunters And Collectors. Their bracing debut single is a bit erratic, but its promo video shades in the bits the song left out. EMI have more simply taken up an option on an Australian EMI signing in The Little Heroes, whose single is every bit as cliche ridden and dated as its title and their name implies. Down Under over and out? Let's leave The Birthday Party out of this.

HA'T VO'I: Que Hu'o'ng (*Zickzack 12" German import*) Our last port of call is Hamburg, where three Vietnamese boatgirls have struck anchor with Holger Hiller and Walter Thielsch (erstwhile and present Palais Schaumburg vocalists). The pair have pitched the trio's high voices against deep thumping bass drum and runaway snares, leaving plenty of space for the listener to dream in. 'Saigon Dep L'am' plugs the gap with an organ bought at a garage sale. It's hardly rock and roll and for that reason we ought to be curious. (*Zickzack, 2 Hamburg 11, PO Box 103103.*)

SINGLE OF THE WEEK

VAN MORRISON: Cry For Home (*Phonogram 12"*) The pain Van Morrison's voice caresses is that of the self willed exile. That the choice is his own doesn't make it any easier for him to cross the final border. A solitary man, lonely in the knowledge that he can't go home again, all he can do is bide his time, the best he can hope for is the cry for home. Only Van Morrison could pull off a record like this, in which a mystic force is invoked by something so corny as a synthed horn signature that wouldn't be out of place heralding angels in a Vangelis soundtrack. That Van Morrison effects so complete a recovery is solely down to the yearning in a remarkable voice that gives substance to slight words. Condemned to stay away he must spend "Summertime In England", reading — according to the live literary rap interlude — Auden, Isherwood and Joyce. Sounds like my idea of a holiday. *"Samuel Beckett said: 'I can't go on but I'll go on!'"* And so he ought.

COUPLE OF THE WEEK

EDDIE AND SUNSHINE: All I See Is You/Somewhere Else In Europe (*Survival*) In matters of love I seek the advice of my good friend Walter. "In a love affair," he confides, "most seek an eternal homeland. Others, but very few, eternal voyaging. These latter are melancholics, for whom contact with Mother Earth is to be shunned. They seek the person who will keep far from them the homeland's sadness." The vessel of an Eddie And Sunshine song is one of the few currently tight enough to transport us melancholics; ironically so, as it's from the very Englishness they embody that we look to escape. Perhaps because their parody is played so straight — and then to a tune that aches with loneliness — it serves as illumination of sorts. I can see them perform this now, duetting each other with lines so sweet as *"Millions lost in loneliness hugging on themselves/Game of life or death in the hands of someone else"* while all the time staring past each other into some middle distance. Peer up from 'Lexicon Of Love' long enough and you might just catch a lost look.

COUPLETS OF THE WEEK

SEETHING WELLS/LITTLE BROTHER: The Rising Sun Of Ranting Verse (*Radical Wallpaper*) Here, we're talking doggerel, not poetry or blues. The choice is between rhyming curses and jokes in rhyme. Smug SWells projects nothing if not a nostalgia for a war ridden age when dividing lines were more easily discerned. Worse, he probably feels that the Falklands have legitimised his stance. Diversions via suburbia and the semi conscious sub world of the Tetley Bittermen are scarcely more testing. Little Brother is less class conscious, insofar as toilet humour is a universal denominator. Not so much an alternative comedian as a variety club turn, he tortuously twists old jokes into verse shape, yet manages a few laughs against all the odds.

400 COUPS

CABARET VOLTAIRE: Fools Game/Gut Level (*Crepuscule 12" Belgian import*) Subtitled 'Sluggin Fer Jesus' round three. Mal and Richard viciously spar with a flagging funk riff, distracting its attention with taped crowd voices, taunting it with treated vocals. They systematically wear it down by buffeting its body with horny stabs, while administering handclaps to the cheek. This time the killer blow never comes, but the funk riff is destroyed nevertheless.

PETER SHELLEY: Telephone Operator/Many A Time (*Genetic 12"*) 'Telephone Operator' slips by painlessly enough, a senseless electronic filtering of a perennial blues theme, suddenly bringing the listener up against the sort of song he probably despaired of ever hearing from Pete Shelley again. In 'Many A Time', love's a matter of failed advances, each one listed with a disarming sense of futility, until a need for action stirs the narrator from his lethargy. By the song's end, the music's at once more desperate and purposeful, a superbly controlled surge of noise that threatens to burst its boundaries — if it doesn't fall apart first. What more to say, except bring on The Tiller Boys?

RIP RIG AND PANIC: Beat The Beast (*Virgin*) The beast, we're led to assume, is Rip Rig's uncontrollable urge to fill every available silence with a display of hyperactivity, so as to prove they're all earning their keep. However good it might be for exorcising personal demons, frenzied movement doesn't necessarily guarantee excitement for others. Rip Rig And Panic remind me of those well meant revivalist meeting interludes in Marx Brothers movies. All very well, but you can't wait until the jokes start up again. Drat that scat! The other side's 'A Dutch Vessel Docks In The USA With 20 Humans For Sale' is a much better considered piano extemporisation.

ROBERT GORL: Mit Dir/With You (*Mute*) As Boswell to DAF's Johnson I declare a continuing interest in the defunct duo's doings. Without Gabi breathing heavily into his ear, Robert, the one who programmed the music in DAF's sex machine, allows a more romantic side to show. 'With You' is a sweetly sung love song, featuring the simplest and most direct electronic melody, whose note-at-a-time progression recalls DAF's 'Prinzessin' and — don't laugh — Hendrix' 'Burning The Midnight Lamp'. Hendrix' spirit has always cropped up in the strangest places, so why not in the Bavarian mountains? Shucks, this song makes me go all misty eyed just thinking about it.

BOW WOW WOW: Do You Wanna Hold Me? (*RCA*) Seeing how they've made it so easy, not anymore. The precocious brilliance of Bow Wow Wow used to lie in their refusal to be typecast as tearaway teenybop darlings. Just when it looked safe to embrace their spikiness they'd dangle a dead rat in your face. Now they've signed their candypunk over to Micky Mouse producer Mike Chapman the worst thing they're likely to do is sulk if you get too close. Chapman makes everything so clean that you are forced to hear every word Annabella sings, the banality of which only serves to remind you that the most she has experienced in her short life is cartoon shows and *I Love Lucy* reruns. The allusions to *Lolita* are fanciful.

SPEAR OF DESTINY: Flying Scotsman (*Burning Rome*)
BIG COUNTRY: Fields Of Fire (*Phonogram*) The Skids aren't dead, they're just operating at half speed. SOD's Kirk Brandon, the man who would be Lost Ark Raider Indiana Jones, attempts to do for the Flying Scotsman what Wagner did for the Flying Dutchman. I doubt British Rail are grateful. As Stuart Adamson holds the patent for the Skids' guitar skirl, one can't begrudge his sticking with it. Pity he's chosen to dance backwards through time rather than forward.

THE NIGHTINGALES: Urban Ospreys/Cakehole (*Cherry Red*) As if to prove that whimsy isn't the province of upper crust Canterbury clowns, the rough, gruff Nightingales improvise silly verse round the discovery of osprey eggs in the narrator's back garden. It's all taken at a hurtling pace dictated by loopy Lou guitaring and then pulled up short by lumpen drumming. *"Between you and me I'm serious,"* confides one warbling Nightingale. I'm not convinced, but I'm laughing nevertheless.

AMAZULU: Cairo/Greenham Time *(Towerbell)* An entertainment troupe for the troops, be they the legions of unemployed — *"can't get no giro/smoking in a bar/in Cairo"* — or the Greenham Common protestors, for whom they've composed the comforting message *"Together we'll fry!"* Chirpier than usual.

52ND STREET: Cool As Ice/Twice As Nice (*Factory Benelux 12"*)
FLUCHT NACH VORN: Falle Tief (*Supermax 12" — German import*) The possibilities of disco delineated and decimated. 52nd Street share the same desire for perfection as their Mancunian soul brothers A Certain Ratio, but hide theirs behind a painted smile, whose crookedness gives them the edge over ACR's impossibly stiff lipped dance music. Berliners Flucht Nach Vorn (roughly, The Escape Forward) tear into the big beat in a brassily endearing way. The bass is slapped around with careless bonhomie, covering up for a rather dreary vocal, while the others simply fall about laughing. I predict 1983 as a good year for Spike Jones in Germany. (*Supermax, c/o Rip Off, Rambachstrasse 13, 2000 Hamburg 11.*)

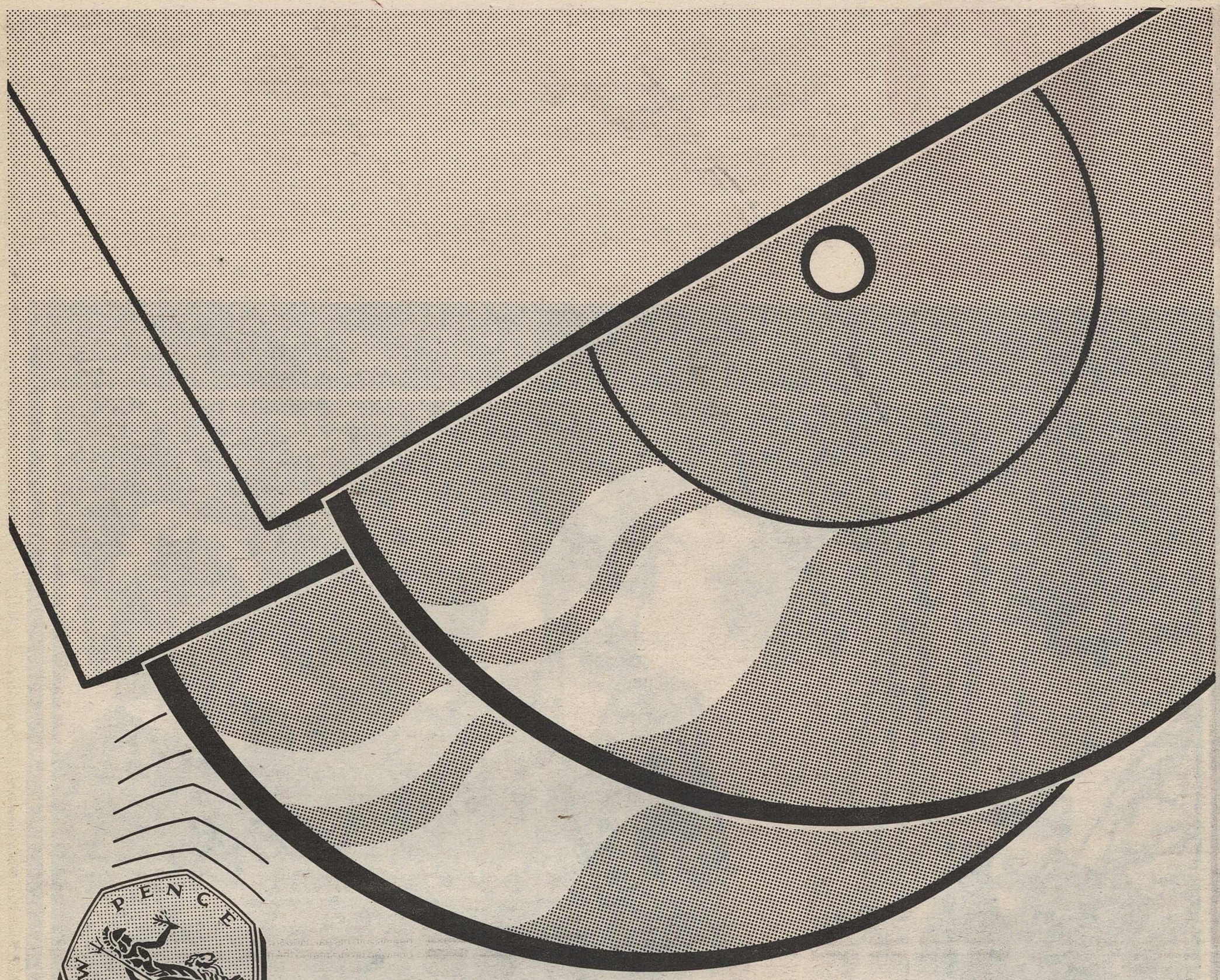
DUET EMMO: Or So It Seems (*Mute 12"*) Emmo? Only Bruce Gilbert and Graham Lewis have the front to address Mute's Daniel Miller with the more familiar Emmo. He gets his own back by drawing them the closest they've been to a tune since the first Dome LP. Both sides benefit from the exchange. Lewis's voice negotiates a luxurious, agonisingly slow melody round a tricky sequencer pattern, from which fine electronic strands are drawn for embellishment. 'Heart Of Hearts' on the other side is the same again, but at twice the speed.

SMOKEY ROBINSON: I've Made Love To You A Thousand Times (*Motown*) To qualify the boast of the title he adds the rider *"even if it's only in my mind"*. Smokey an onanist at his age? Never! A dreamy ballad, whose play with familiar Smokey-isms, if not its unsullied perfection, leaves room for doubt.

RED LIPSTIQUE: Oscar Wilde (*Charly 12"*) I quote from Wilde's *Phrases And Philosophies For The Use Of The Young: "No crime is vulgar, but all vulgarity is crime. Vulgarity is the conduct of others."*

Oscar Wilde was witty. Dave Archer, in mapping out the disco mix of his biography, sings, awed: *"Oscar wore a green carnation in his top breast pocket/Which was a sign for all Paris to be gay."* Evidently, Red Lipstique are not witty. They might surprise me and riposte (from *A Few Maxims For The Instruction Of The Over-Educated*): *"The only thing that the artist cannot see is the obvious. The only thing the public can see is the obvious. The result is the Criticism of the Journalist."* Touche.

FELT: My Face Is On Fire/Trails Of Colour Dissolve (*Cherry Red*) Proof that the creeping sickness of The Incredible String Band could reach epidemic proportions is not dealt with immediately. Symptoms include getting breathless about the concept of air. Felt try to tell you they're Tyrannosaurus Rex. Don't believe them until they turn electric.



Buy two singles and you'll have 50p up your sleeve.

Buy any two standard 7" singles from W. H. Smith and you'll save 50p on our normal prices.

Choose any pair from chart singles, new releases, back catalogue and golden oldies. And then you'll have 50p up your sleeve to add to your collection.

WHSMITH

Subject to availability. Offer not applicable on single purchases. Where you see the record department sign.

U2

LEFT TO RIGHT: THE BOY, EDGE, LARRY, ADAM AND BONO

INTERVIEW: ADRIAN THRILLS PHOTOGRAPHY: ANTON CORBIJN

WAR

It seems inevitable that a devout Irish band like U2 should confront the realities of their war-torn homeland. They now have with their new LP, 'War'. But in this exclusive interview, the group reveal that it is also an LP of hope, love and. . .peace.

U2 & PEACE

SOME WILL probably claim it was an epitaph for the new pop. Some will even herald the start of a rock revival, although the rockers' revenge seems more appropriate.

But whatever it signaled, something strange happened to the nation's singles chart last month.

First came 'The Story Of The Blues'; next it was 'The Cutter'; then the haunting tonal hues of 'New Year's Day' took their place in the top ten, and suddenly the singles chart was beginning to resemble an *NME* Readers Poll. And just for good measure, there were even a dozen old Jam singles fluttering around in the lower reaches.

After four years in the relative wilderness of a grubby 'new underground', the Class Of '79 — the post-punk rock bands — were suddenly coming good commercially.

Bono Vox, the lyrical lead voice of U2, wisely refuses to be drawn into any sweeping generalisations, but still permits himself a wry smile at this slightly unlikely turn of the tide.

"It would be stupid to start drawing up battle lines, but I think the fact that 'New Year's Day' made the top ten indicated a disillusionment among record buyers with the pop stuff in the chart.

"I don't think 'New Year's Day' was a pop single, certainly not in the way that Mickie Most might define a pop single as something that lasts three minutes and three weeks in the chart. I don't think we could have written that kind of a song.

"People are growing disillusioned with pap, with the wallpaper music and the gloss. It's as if someone has eaten to many Smarties over the last couple of years, and suddenly they're beginning to feel ill as they look at all the wrapping paper strewn around the room."

DISTANCED FROM the bustle of British pop by a few hundred miles of the Irish Sea and by their own purity of purpose, U2 have just released their third album 'War'. Produced, like the last two, by Steve Lillywhite and recorded in the isolation of Windmill Lane studios in their native Dublin, the LP is a vital watershed in their growth.

Bono describes it as "a slap in the face", and regards it as the most important move they have ever made. The songs on their two previous albums, 'Boy' and 'October', showed a young band coming to terms with themselves — with the journey from adolescence to a fragile manhood.

The new LP is different in that U2 are now facing out rather than inwards: they are now coming to terms with the outside world, and that means coming to terms with the horror of the Falklands, Beirut, Central America, the nuclear threat and the strife of their own battle-torn backyard in Ulster — coming to terms with war.

Not all the songs are directly about war but those that are rank among the most powerful the band have yet recorded.

There is a plaintive scream for compassion in Ulster ('Sunday Bloody Sunday'), an acknowledgement of the struggle of Solidarity ('New Year's Day') and the black humour of a song about the Bomb ('Seconds'), which features fragmented excerpts from last year's chilling television documentary *Soldier Girls*. Even the love songs on 'War' are fierce and direct, largely shunning the more delicate lyricism of the earlier albums.

Just as the words have become more incisive, so the music is now more robust. U2 are a rock rarity — a band who have actually become tougher with maturity rather than blanding out as most of their contemporaries have done.

'War' is the group at their most rhythmic. Their sound is rooted in drummer Larry Mullen's shuddering tub-thumping and bassist Adam Clayton's bewildering percussive patterns. Guitarist The Edge is less dominant than before, the traditional solos of the axe hero superseded by intuitive excursions in tonality and harmonics that put an eerie veneer over the rock solid foundations.

The new material is not always successful, the band occasionally tripping over their own blustery intensity, but one or two songs are quite devastating in their ferocity. The bittersweet 'Like A Song', for example, is probably the finest realisation of the thrash ethic since Wah's epic 'Seven Minutes To Midnight' single.

Another significant trait on 'War' is the manner in which U2 have extended their musical base to include some outside assistance in the shape of electric violinist Steve Wickham, Coconuts Cheryl Poirier, Adriana Kaegi and Taryn Hagey and Kid Creole trumpet player Kenny Fradley on a couple of tracks. There are plans, too, to have the entire album remixed by New York studio whizz Francois Kervorkian, the man behind the console on the D Train singles and the successful American remix of Yazoo's 'Situation'.

Further proof of U2's emergence from their cocoon will come later in the year when they begin work on a ballet score for a Dublin theatre.

For now, though, the spotlight is on U2 as one of the country's top live bands — they start a UK tour shortly — and on the near vocational passion of their new LP.

U2 HAVE always been romantics. They are one of the few bands to retain the idealism of 1976, looking on rock music as a great quest rather than a career. Bono unashamedly romanticises his involvement in the performing process, seeing U2 as "a garageband from garageland" taking a wild tilt at the monolithic windmills of the rock world. His punk-inspired ideals might appear quaint in the colder musical climate of 1983, but they remain essential to any understanding of U2.

"People see us as four guys who are uprooted from their city of Dublin and thrown across the world," he says. "And we are winning. We are beating the businessmen at their own game by conquering the USA on our own terms. We might not be this week's thing, but that will never bother us."

Bono sees no difference between U2 the band and the four characters that make it up. The music, he says, is simply an extension of their individual characters: its basic virtue rests in its honesty.

"When I listen to music, I want to know about the mind behind it. Who is Martin Fry? Who is Nick Heyward? Who are they, and can I find out about it through their songs? Or do they 'put on' a song the way they might put on a mask? To me there is no real division between 'rock' and 'pop' in the long run, but there is a division between a performer who strips himself bare and one who wears a mask.

"What I want from music are people who lay themselves on the line. People like John Lennon or Iggy Pop did that. Whatever you feel about their music, you do learn about them from it. If anything, that's where the divide lies.

"When you listen to U2 you are listening to the four people involved. There's no mask. We *are* U2."

The following interview took place at various locations one Sunday afternoon in Dublin. Bono — the aggressive pacifist — practically jumps out of his skin when he talks, his spirit and fire a sharp contrast with the softer approach of The Edge, the suave assurance of Adam and the watchful demeanor of Larry.

Bono will talk of "credibility" and "commitment" and make it ring true, his confidence never crossing over into conceit — his belief in *the U2 way* is total, but it doesn't deny the value of some of the other options.

Being among the last of the rock idealists sometimes seems a good place to be.

WHY 'WAR'?

Bono: War seemed to be the motif for 1982. Everywhere you looked, from the Falklands to the Middle East and South Africa, there was war. By calling the album 'War' we're giving people a slap in the face and at the same time getting away from the cosy image a lot of people have of U2.

Edge: It's a heavy title. It's blunt, it's not something that's safe, so it could backfire. It's the sort of subject matter that people can really take a dislike to. But we wanted to take a more dangerous course, fly a bit closer to the wind, so I think the title is appropriate.

The last two albumbs, 'October' and 'Boy', have both had a key to the songs in the title and this one is no different. Not all the songs are about war, but it's a good general heading. It's a big step forward for us, because we're laying ourselves on the line and we'll probably be open to a lot of flak for it.

The images conjured up by the songs are a far cry from what people might expect from U2. On 'Boy' and 'October' the imagery possessed an almost spiritual purity, whereas the songs on 'War' seem far more gruesome and horrific.

Bono: A lot of the songs on our last album were quite abstract, but 'War' is intentionally more direct, more specific. But you can still take the title on a lot of different levels. We're not only interested in the physical aspects of war. The emotional effects are just as important, *"the trenches dug within our hearts"*.

People have become numb to violence. Watching the television, it's hard to tell the difference between fact and fiction. One minute you see someing being shot on *The Professionals*, and the next you see someone falling through a window after being shot on the news. One is fiction and one is real life, but we're becoming so used to the fiction that we become numb to the real thing. That's one of the ways in which we're dealing with the subject of war on the LP.

War could be the story of a broken home, a family at war. Instead of putting tanks and guns on the cover, we've put a child's face. War can also be a mental thing, an emotional thing between lovers. It doesn't have to be a physical thing. There is such a thing as mental war. I'm fascinated by all the different aspects and connotations.

The most obvious context at the moment is the nuclear threat. You deal with that on 'Seconds', but you'd also touched on it before on last year's 'Celebration' single: "I believe in the third world war I believe in the atomic bomb." *Was that a pointer of sorts to some of the songs on the LP?*

Bono: It was a pointer in that it showed our idealism wasn't becoming dissipated in the way that the idealism of the '60s just got blown away in the breeze. A lot of people got angry about those lines in 'Celebration', but all I was saying was that the realities of the bomb must be faced: *"I believe in the powers that be but they won't overpower me."*

Edge: People are starting to ask more questions about the bomb. In the past, people have been more apathetic. They have become so caught up wiht their own lives that they haven't looked outside. Now they are asking what the hell is going on.

Adam: I think people are ready to take a more militant stance to protect their future as the rise of the CND movement shows.

Bono: Before we can overcome these things we have to face them. There is a line in 'Seconds' about a fanatic assembling a nuclear device in an apartment in Times Square, New York, but it could be anywhere. We are now entering the age of nuclear terroism where a group of fanatics could have the capabilities of bringing a bombing into a city and holding millions of people to ransom.

The first track on 'War' is called 'Sunday Bloody Sunday'. The obvious assumption is that it is about the troubles in Ulster.

Adam: It isn't so much about the troubles in the physical sense of the fighting, but about the human carnage of families being wrecked.

Edge: We all had a hand in the writing of that song, because it's probably the heaviest thing we've ever done lyrically. It's hard for us as a band to justify a title like 'Sunday Bloody Sunday', and we are very aware of that. We realise the potential for division in a song like that, so all we can say is that we're trying to confront the subject rather than sweep it under the carpet.

We thought a lot about the song before we played it in Belfast and Bono told the audience that if they didn't like it then we'd never play it again. Out of the 3,000 people in the hall about three walked out. I think that says a lot about the audience's trust in us.

Adam: It's not a comment on the situation, questioned about a lot, being based in Dublin, and we decided that it was morally wrong that we weren't coming to terms with it ourselves. Before 'Sunday Bloody Sunday', it was something that we ourselves had been sweeping under the carpet.

It's the same dilemma that The Undertones had to face before they wrote songs like 'Crisis Of Mind' and 'It's Gonna Happen' — coming to terms with something on your own doorstep. But what about 'New Year's Day', which is about Poland? What qualified U2 to make pronouncements about something like that?

Adam: It is not a comment on the situation, more an acknowledgement of Solidarity. At the time we wrote the song, we didn't know that martial law was going to be lifted on New Year's Day. We were just saying that no matter how much people try to change the situation, things are always more or less the same at the start of every new year.

That type of song can often appear very patronising. A lot of people have grown tired of

CONTINUES OVER

U2

FROM PREVIOUS PAGE

rock bands wearing their social conscience on their sleeve. Isn't it all a bit self-righteous?

Edge: The position of any band talking about the topics of their day is always a very delicate one. The only justification I can give is that we are expressing our convictions. I can see how it can appear patronising, but it depends on one's motivations. There are a lot of things we could get pulled up on. If people don't like it, then that is understandable, but we will be standing by what we've done.

A lot of the songs on 'War' are interrelated. Does this mean we are witnessing the return of the dreaded 'Concept' album?

Edge: No, definitely not. That would imply that every song on the album is part of a jigsaw, which simply isn't the case. The title is a key to *some* of the songs, but not all of them are about war: 'Surrender' is inspired by New York; 'Two Hearts' is a love song; and 'Drowning Man' is a very restful, peaceful song.

Considering the seriousness of some of its subject mater, 'War' could have been a very grim and pessimistic LP, but you also hold out a certain amount of hope.

Bono: You have to have hope. Rock music can be a very powerful medium and if you use that to offer something positive then it can be very uplifting. On the other hand, if you use your songs to convey bitterness and hate, a blackness seems to descend over everything.

I don't like music unless it has a healing effect. I don't like it when people leave concerts still feeling edgy. I want people to leave our concerts feeling positive, a bit more free.

I don't like music unless it has a healing effect. I don't like it when people leave concerts still feeling edgy. I want people to leave our concerts feeling positive, a bit more free.

Things might look very gloomy, but there is always hope. I think there is a need to develop a new political language to get over what is happening. It is time to re-educate people. Unemployment will not decrease. The new computer technology will eventually wipe out the clerical classes, and office workers will be a thing of the past. Millions of people are already on the dole with a lot of leisure time. They are going to have to be re-educated in order to make better use of that time.

A lot of people can't handle these times and they are turning to things like heavy drug use. In the area of Dublin where I live there are 15-year-old kids using herion. They can buy little ten-packs for £10. A lot of people just can't handle this age.

Are you afraid?

I'm frightened, yes, but I'm not cynical or pessimistic about the future and a lot of that must come down to my beliefs. It is my belief in God that enables me to get up in the morning and face the world. I believe that there is a reason and a logic to everything. If I didn't believe that and thought that everything was simply down to chance, then I'd be really afraid. I wouldn't cross the road for fear of being run over.

You say you are sustained by your Christian beliefs. What about human nature? Do you have any faith in that?

I don't know. It's fine to think that everyone is nice, man, and people are really swell, but there is still this capacity in man for terrible violence. I see that aggression in myself sometimes, and I see it in other people. The secret is to recognise it and come to terms with it.

The century that we are living in is the most barbaric ever. In the past men committed atrocities without being fully aware of what they were doing. Now man has been educated, but the atrocities are still going on. But I still have my beliefs, not so much in people, but in what lies behind people. That comes across in the music.

'War' is not a negative LP. I mean, I'm in love and there is a lot of love on the album. A song like 'New Year's Day' might be about war and struggle, but it is also about love. It is about having the faith to break through and survive against all the odds. Love is a very powerful thing. There's nothing more radical than two people loving each other.

When I talk about love I'm thinking of an unselfish love. Emotions can be bought and sold just like anything else, but I think real love is about giving and not expecting anything in return.

So the album could just as easily have been called 'Love' — love as a weapon against repression. You seem to be saying that one can't appreciate the true value of love until it is set against the hatred and lunacy of the outside world.

I think that love stands out when set against struggle. That's probably the power of the record in a nutshell. The album is about the struggle for love, not about war in the negative sense. I would be failing in this interview if I made 'War' sound like a gloomy album, because it's not. I hope it's an uplifting record.

Some love songs devalue the meaning of the word. Disco bands turn it into a cliche by tearing it down until it means nothing. The power of love is always more striking when set against realism than when set against escapism.

THERE ARE those who will seize on the fact that U2, Wah and the Bunnymen were all in the top ten a few weeks ago as a signal that 'rock' is back; worthy old rock as 1983's alternative to the disposable pop thrash that dominated the singles chart in '82. Do you see U2 as a 'rock' group?

Adam: If you were to file us under anything in a record shop, I suppose it would be under 'rock'. But I think it is a very false divide. 'Rock' and 'pop' cross over in so many places that I don't think you can start putting bands in neat little boxes like that. Look at a group like The Doors in the '60s: they were very much a rock group, but they were also having pop hits like 'Light My Fire'.

U2 exist within a traditional rock format in that your sound is basically guitar, bass and drums. How would you counter the currently fashionable claims that the format is redundant after 25 years or so? There was a letter in Gasbag *a fortnight ago alleging that U2 were no more than a 'chugging' progressive rock band with their hearts in the early '70s.*

Edge: I think that anyone who can react in such a superficial, instinctive way would miss the point of what we're doing anyway, even if they liked it. They're the sort of people who base their taste on fashion and whim. I don't think the people who go to our concerts are particularly interested in what is trendy. They appreciate us on a far more gut level. They're not bothered that we're just playing guitar, bass and drums.

Bono: We've chosen to work within that format, even though a lot of people threw it out the window a couple of years ago. It suits what we want to do. We want a joust. The guitar, bass and drum set-up is good for giving people a good slap in the face.

Your instruments are only lumps of wood and metal anyway. They're hardly the best criteria to judge the worth of a band.

Bono: We believe that passion is more important than technique. 1975 was all about style and technique, Herbie Hancock and jazz-rock, and 1982 was pretty much the same with groups like Level 42. I believe we need that slap in the face once more. The sort of thing that we got in 1976. The elitist thing has got to be smashed down again.

It's like Orwell's *Animal Farm:* the pigs have all become famers! The bands that were our contemporaries, the garagebands of 1976, are back on the big star trip. They're playing the part of the people that they pulled down. It's either intellectual crap or patronising gloss.

Adam: To be candid, I would have liked to have been part of the fashion scene that was going on in London two years ago. It would have been nice to dress up and go to *Club For Heroes.* Being the weakest member of the band emotionally, I wanted to do that, but I couldn't. It was the forbidden fruit.

In retrospect, there's a strength through having turned all that down. If I'd gone to London, it would have trivialised what I was doing in U2. At the time, though, there was a certain conflict because what was happening in London did look exciting.

But it was exciting. There was excitement in the way that the London clubs were confronting the growing drabness of rock at the time. What they offered as an alternative might have ultimately lacked substance, but that conflict in itself did produce a certain tension.

There was nothing in it in retrospect, but at the time it did seem exciting. Watching from the sidelines, I felt that I wanted to be part of it, but somehow I just couldn't.

Bono: We see London as outsiders and probably have more objectivity through that. It's good to be able to go to London and then escape from it, never letting it become a trap for us.

Come on Bono, it's not that bad! The old London elitists jibe is a bit tired these days. You can't write off a city like that.

No, I'm not saying that and I'm glad you brought that up. I love London, but at the time that fact that we are based in Dublin, away from all the activity, does give us our own perspective.

PRIOR TO 'War', U2 grew up in almost total isolation, oblivious to outside trends and influences. Now you seem to be broadening your scope, enlisting the likes of the Coconuts, Ken Fradley and Francois Kervorkian to embellish your sound. There's even a 12" dance mix of 'Two Hearts' due for single release!

Edge: Up to now, we've defined our own terms, and if we're branching out into new areas now it's only because we actually need to. We're not pandering to any outside demands. We are always aware of what else is happening musically, but we're not prepared to let it dictate our style.

Is being on Island an advantage? They seem to be a label who will always allow a band to develop at their own pace rather than expect some immediate commercial return.

Edge: The criterion with Island is quality, whereas with other labels it is purely sales. They always hang on to a good act, even if that act is not selling records. Sometimes they have shied away from signing an act that would have made them money simply because Chris Blackwell wants a label that he can be proud of, perhaps more than he wants the money. Island is more or less an extension of his own musical taste, so he is always keen to prolong the longevity of all his acts.

Perhaps he would have liked us to have a hit earlier on, but he must be happy now that we're having hits without losing our dignity.

How did the liaison with Kervorkian come about?

Bono: It came about through Chris Blackwell. Kervorkian's biggest ambition is to remix Jimi Hendrix, so Chris Blackwell gave him what he considered the next best thing, The Edge! The good thing about Kervorkian is that he won't just do the usual dance mix cliche. He just takes the master tapes and plays around with the sounds already on them. Kervorkian is Martin Hannett part two. He's got the same Dr Who features and he leads you into his garden of weeds in the same way that Hannett does.

Another direction in which you are extending your interests is the forthcoming ballet soundtrack. What inspired that?

Edge: It originally came from the proprietor of the Royal Dublin Ballet. He had this idea of using contemporary music with his company. He got in touch with us and also with Arlene Phillips, who is the kind of choreographer who has an understanding of working with rock music.

Things are at an early stage at the moment, but we have done some stuff for it, using synths and drum machines. We're not scared to broaden our musical base. Maybe at one stage we'll get sick of guitars, but at the moment they are the best vehicle for what we want to say with U2. They convey our emotions best.

Do you ever worry about appearing too earnest? Sometimes, particularly onstage, you almost fall over your own feet in the rush to project your own passion.

Bono: Sometimes we fail and I'll be the first to admit that. Sometimes we go over the top and miss the point altoghether. Sometimes we do fall flat on our faces in our endeavor to crack that barrier between the stage and the audience, but I know that our music means a hell of a lot to our audience from the letters that we receive; not the fan letters but letters that actually go into the music and take it seriously. I think part of the fun of being a U2 fan is seeing us fall flat on our feet and then get back up again.

Have you ever got to the stage of not wanting to go on?

Bono: Yeah, about once a week! When we were making 'War' we went practically to the brink of breaking the band. When we go into the studio we draw totally on our deepest resources and stretch them to the limit. If a band is going to be honest they've got to bring out everything, even the things that might frighten them.

Edge: I want U2 to be a band that takes risks. I hate this idea of U2 as a nice safe band. Maybe it's just because we don't play the rock 'n' roll game. We don't do drugs or get arrested in America or smash up hotels or get our willies out on stage. All that is just conforming to rock tradition. The rock rebel thing is very phoney.

Adam: I don't think it's very likely that we'll give in now. The longer we go on, the more interesting things become. I can see us going through an awful lot of changes that I would never have imagined when we first got going.

At first it was just a simple case of playing for fun. Now it's very different. Perhaps it's maturity, perhaps it's down to Bono getting married last year and The Edge getting married this year, but as we mature the frantic teenage issues that we were concerned with early on are changing into something else, something more complex. We're a lot more prepared to lay ourselves on the line these days.

So, the quest goes on.

Bono: Yeah, and I feel that we're winning at the moment. In some ways, U2 are only really being born now. Right now, it feels good.

I think there is a certain insight in this group, a certain ability to see human emotions and expose them honestly. There are a lot of cliched songs around in the chart. The fiction factory loves churning out superficial songs about the same old subjects. That's just something we refuse to do. This might sound egotistical, but I think we'll always retain our honesty.

Adam: Basically, I think we're all nutters, but somehow it works. It always comes out in the wash.

PALLAS

PALLAS - TOUR DATES

FEBRUARY	25TH	MIDDLESBROUGH CAVERN
	26TH	LIVERPOOL DINGWALLS
	28TH	LONDON MARQUEE
MARCH	1ST	BRISTOL GRANARY
	2ND	HULL DINGWALLS
	3RD	SCARBOROUGH TABOO
	4TH	SHEFFIELD DINGWALLS
	5TH	NEWCASTLE DINGWALLS
	11TH	LONDON MARQUEE
	12TH	REFORMS PORTERHOUSE
	17TH	MANCHESTER GALLERY
	18TH	COVENTRY GENERAL WOOLFES
	19TH	DUDLEY JB'S
	26TH	MARQUEE

Marketed & Distributed by Pinnacle, 1 Oasthouse Way, Cray Avenue, Orpington, Kent.

PALLAS

ARRIVE ALIVE

ONLY £15.99

EYES FRONT!

DON'T STAY IN THE DARK

THERE'S NOTHING *SHADY* ABOUT THE *NME* MAXELL EXPRESSO VIDEO.

A 60-minute pre-recorded tape for only £15.99 (inc p&p), the Expresso video brings you a collection of rare and unseen performances from the leading names in modern music.

Hand-picked by *NME* eye and ear specialists, then put onto superb quality Maxell tape, the Expresso video is exclusive to readers of *NME* — the world's most watchable music weekly.

THE NME-MAXELL EXPRESSO VIDEO—The Cast

The Jam: Start
Hello Goodbye to Paul Bruce and Rick.

Kid Creole & The Coconuts: Annie, I'm Not Your Daddy
The kid evades an on-screen kidnap attempt.

Madness: Madness
The Nutty Boys on the Underground, from 'Take It Or Leave It'.

The Clash: Radio Clash
Manhattan street life with the Clash City Rockers.

Alexei Sayle: 'Ello John! Gotta New Motor?
The Comic Strip Crazy veers out of control.

Captain Beefheart & The Magic Band: Ice Cream For Crow
Night and day in the Mojare Desert.

James Brown: Out Of Sight
JB goes dance crazy in an all stops out 1964 classic performance.

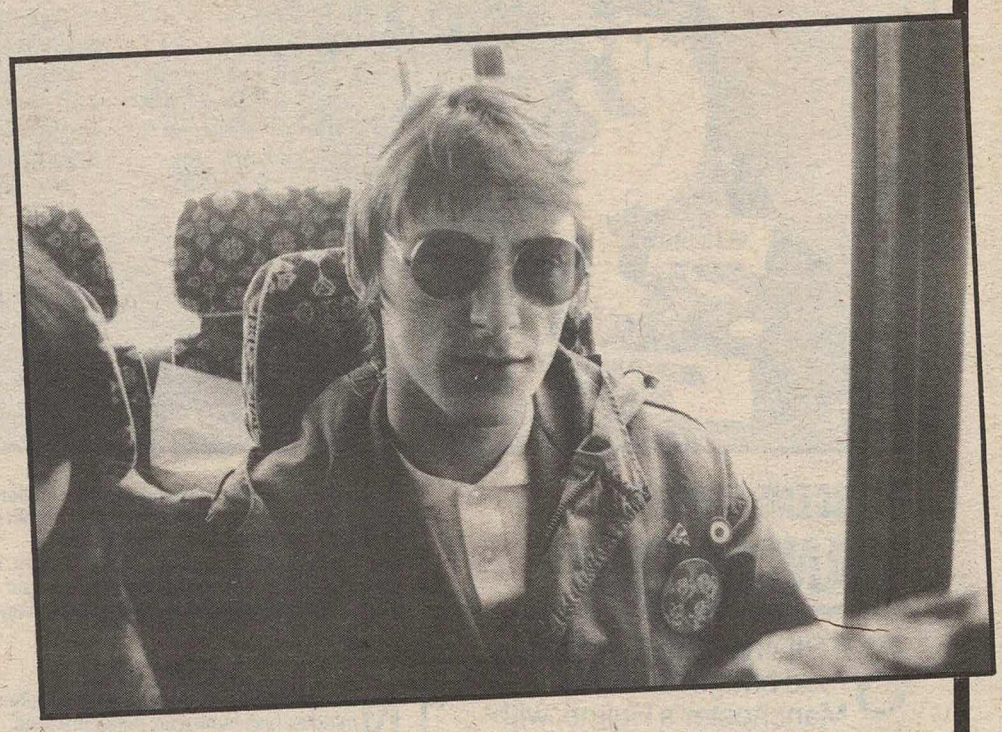
Cab Calloway & His Orchestra: Minnie The Moocher
More vintage footage from the original '40s Hi-De-Hi Man.

Yello: Pinball Cha Cha
Swiss electro-pioneers in offbeat mode.

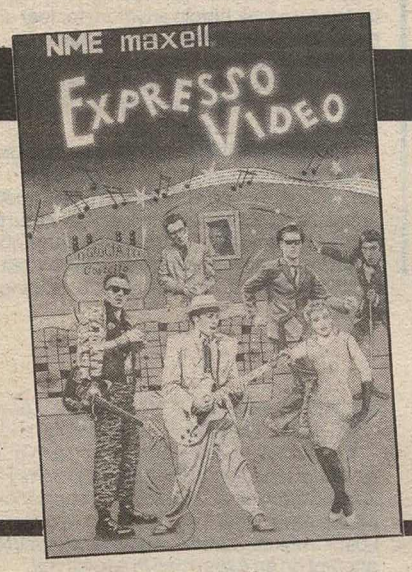
Dexys Midnight Runners: Respect
Exclusive concert footage as Kev & gang pay homage to Otis Redding.

Elvis Costello & The Attractions: Clubland
A sleaze special from Costello land.

PLUS excerpts from two of '82s most acclaimed movies: *Diva* & *Angel*. (And keep an eye for Grace Jones)



MONEY FOR JAM, EH PAUL?



How To Order

1 Fill in *both* order forms in block capitals and tick which video format you require.
2 Make out your cheque or postal order to 'IPC Magazines Ltd' for £15.99.
3 Send your completed order forms with your cheque or Post Office Giro to:
NME-MAXELL EXPRESSO VIDEO OFFER
P.O. BOX 64 BOREHAMWOOD.
HERTFORDSHIRE WD6 1BA.
4 Keep a record of how much you have sent, what you have ordered and when you posted it.
5 Delivery will take a mininum of seven days from receipt of your order (to allow cheques to be cleared) and should take no more than 28-days.
6 Enquiries: If you have not received your video within 28-days please write to us again at the above address (*not* the *NME* offices) and state both what you have ordered and the date you posted it.

QUESTIONNAIRE:

We would be grateful if you could supply us with the following information although you are not obliged to do so:

1 Do you live with your parents?
Yes ☐ No ☐
2 Is your video recorder
Rented ☐ Owned ☐
3 What format is it?
VHS ☐ Beta ☐
NME-Maxell Expresso Video Offer P.O. Box 64 Borehamwood. Hertfordshire WD6 1BA

PLEASE NOTE—
Owing to international copyright restrictions, *NME* and Maxell regret that the offer does not apply outside the UK.

ORDER FORM:

Please send me ___ copy/copies of the *NME*-Maxell Expresso Video.
I enclosed cheque/postal order/Post office Giro for
Please supply the tape in the following format VHS ☐ BETA ☐ (please tick).

Please fill in both coupons in capital letters.

Name .....
Address .....
.....

Name .....
Address .....
.....

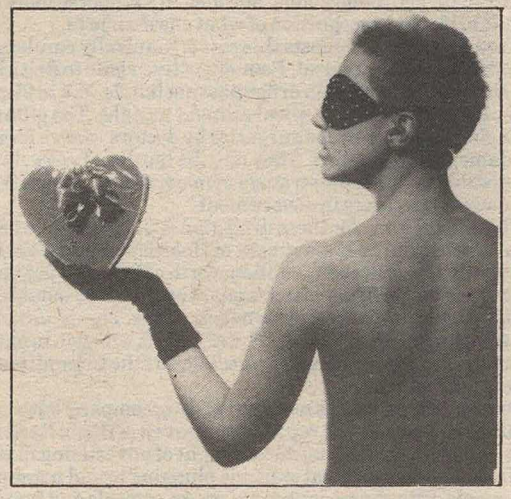
Closing date for orders is May 1, 1983.

EURYTHMICS

D & A

February

23rd STOKE Keele University
24th NEWCASTLE Dingwalls
25th GLASGOW Nite Moves
26th ABERDEEN University
27th DUNDEE Dance Factory



March

3rd MANCHESTER Hacienda
4th NOTTINGHAM Trent Polytechnic
5th LOUGHBOROUGH University
7th HATFIELD Polytechnic
8th PORTSMOUTH Polytechnic
9th SOUTHAMPTON University
10th BOURNEMOUTH Academy
11th SWANSEA University
12th NORWICH University of East Anglia
13th LONDON Lyceum

SWEET DREAMS

=are made of this·»

includes
LOVE IS A STRANGER
THE WALK

Album and Cassette

RCA

BRITAIN ON THE JUNKHEAP

BY ANDREW TYLER

PART ONE

The adventures of the Scrapheap Generation continued: after those summer riots in which youth of every complexion stamped their feet and cried, "Hell, what do you mean we're surplus to industrial requirements . . ." many entered a dream-of-death state — a condition they fed with powerful intoxicants.

By 1983, they were sleepwalking into their uncertain future, blotted-out on drugs such as heroin, Diconal, Palfium, and imagining theirs was a rebel stance.

The woman in the rubber mask (right) smiled because the stumbling dream-state of youth was politically more convenient than if they were fully awake.

It was her Government's policy to dishonour the UK north, and it was here that youth dreaming was most pronounced. It was also predominant in London among young West End drifters who came from all over looking for hope and instead found dogshit. Frequently they slept rough in the streets, sold their arses to strangers, thieved, and made and received violence. They were like a metaphor for an abandoned generation; like the gin-sodden youth of Victorian England, or those of the modern day shanty towns of Rio de Janeiro.

The masked woman said everyone had to stand on their own feet; cut their cloth

ON SCENE REPORT:

MANCHESTER

STRIDING OVER a blustery road bridge towards Manchester's Hulme, with mud and crumbling brickwork in all directions, Norman drew level and then passed me by at quite a clip.

He was wearing black suede boots, a simple coat with upturned collar and in each hand a plastic bag filled with empty beer bottles.

Since he looked so intriguing I asked him which way was Hulme, and explained I was going there to research a drugs story.

"I'm an addict," he offered. He said it as though it were a pleasure to be relieved of the information. "I've just come out of a psychiatric hospital on withdrawals."

We walked down some broad steps across a meaningless cement thoroughfare, up more steps into a pub where Norman exchanged some bottles for a few pennies. He asked for 30p. I gave him £2 and he bought a bottle of cough linctus containing just enough morphine to deal with the tremors and nausea he'd suffered since leaving hospital.

"Don't write down the name of this stuff in your article. It's not really that good for you."

He told me he once played gigolo to a Dutch cocaine dealer, and I could see that though he was fairly handsome and about 25, his eyes looked set to jump from his head with a kind of imperativeness. Everything about him was imperative: the stance. The way his hand grasped the empty bottles.

I thought he might be self-conscious about publicly downing the linctus and was about to suggest we duck through a tunnel, when he unscrewed the cap and sucked like a baby on a teet.

"I was vomiting blood when I entered the withdrawal hospital," he said blandly. "I weighed seven stone. What I really need are healthier drugs. What they sell around here for heroin is mostly St Ival's Five Pints. I only go for pharmaceuticals these days. They're purer. I know it sounds funny, but you have to think of your drugs like vitamins, like ascorbic acid or something."

NORMAN COMES from a smart Manchester middle class family, his father is a food technologist. An older brother was a '60s mod who switched onto amphetamines and then began doing over chemists, selling the proceeds in nightclubs. Norman was sent to a private school to keep him wholesome, yet while there developed a drink problem. A year later he was injecting his brother's morphine, then methedrine, Ritalin, barbiturates, an array of synthetic opiates, heroin — eventually contracting the inevitable dose of hepatitis.

Coming from relatively wealthy parents he could support his habit by stealing family objects: a food mixer for a handful of amphetamines; a bracelet for a couple of boxes of hypodermic needles.

"People like me have something to fall back on to pay for their drugs even though, as you see . . ." he flashes his hands before me ". . . I've no rings or watches or anything any more. These working class kids from the estates, though, they start out with nothing and they end up in prison.

"The clinic scene is also pretty well middle class. Some of the women down there can look very sharp, and they have to be to make it. But when they open their mouths they've got no teeth, and when they stick a cigarette in their lips it's bouncing non-stop."

We had reached Hulme's Bullring, a notorious complex of arcing council blocks that no doubt once looked stunning on the architectural graph sheets. As we rounded a corner a large mustard-coloured dog jumped at us before choking to a halt on its chain. It was tied outside a flat with boarded-up windows. There were boarded-up windows everywhere.

"Over there," said Norman, pointing at a low rise block, "is what's called the shooting gallery on account of the number of junkies. I think the council likes them all together.

"At night the kids come out on the concrete and you hear them smashing their cider bottles. No one else comes out. Funny thing is this used to be a smart area. There's the Henry Royce pub, named after the Rolls Royce man. On that same site was a Rolls workshop. Rolls Royce. And now look at it.

"I still remember bomb rubble from the war, looking through my dad's car window and seeing the old cobble stones, and in Moss Side these beautiful Georgian houses that are brothels now. Sauna baths."

I bought him a Coca cola in a pub opposite the Bullring and he told me about the Shebeens of Moss Side where white boys with any sense didn't try to score their heroin anymore for fear of gettinng robbed at the point of a blade.

These problems, I asked him, how much were they personal and how much the state of the country? He'd said of himself that he was "unable to stand on my own two feet".

"Considering there were plenty of drugs around five years ago there was nothing like the percentage getting addicted as now. I know a lot of people, a *lot* of people who feel they need to use them. Considering there are less drugs about and to get them involves a lot more pain it must be the political dilemma. The country's becoming a dustbin."

YET IN other parts of Manchester people do smile. They laugh. In Piccadilly, and the financial district, they have clean gutters and well-kept facades. In the better parts they no doubt toasted each other with smart French drinks. But the big news while I was up there was about Jobs Lost! Crooked Cops! — and a bizarre murder attempt on an Asian man in a reservoir.

The afternoon paper carried a story about heroin use among Sale school children. The prices, it said, were the cheapest in Europe. They'd fallen from £40 to £10 a 'wrap'. There were now estimated to be from 2,000 to 10,000 users. A Sale publican reports finding the walls of his ladies splattered with blood drawn from syringes. He had to hire a minder after receiving threats from dealers he'd thrown out.

Manchester drugs counsellor Rowdy Yates believes the heroin situation *is* becoming extreme but that it's also the media's latest boundy ball used to dazzle and addict more readers.

Yates works at the Lifeline day centre project in central Manchester which both supports and challenges compulsive users. It attempts to clean them up and find something worthwhile to take the

DOING THE ROCHE RUMBLE

DRUGS ARE a currency. They have no moral content, only varying degrees of toxicity. Nations make laws and develop appetites for drugs according to their social pulse and economic imperative. It is therefore a vile hypocrisy to pretend transcendent values are involved.

For instance, right now we see the British authorities' wringing their hands over the influx of South West Asian heroin, yet the peddlers of the most lethal drugs in this country are not tricky Asians or right wing Turkish terrorists. They are the pharmaceutical companies whose monopoly over the 'licit' market is enforced by government.

The picture presented to the public is that the drug companies have their odd wrinkle such as Thalidomide or the more recent Opren tragedy (61 arthritis sufferers killed off in two years). But, in the main, we are reaping benefits from a multitude of miracle cures. Not so.

A new book called *Cured To Death* by Dr Arabella Melville and Colin Johnson estimates that side effects from prescribed drugs kill between 10,000 and 15,000 people each year. Furthermore there have been no marked gains in life expectancy due to drugs since the '50s.

As a minor aside my own grandmother was one such 'side effect' victim. For years she was fed a grisly daily cocktail for a weak heart, each new drug aimed at cancelling out the bad effects of the one before. Eventually she developed leg ulcers that refused to heal and turned gangrenous. She died in a stupor of more drugs: issued to blot out recognition of what she'd come to.

Cured To Death suggests this sort of manically careless prescribing is not atypical. Four out of five visits to British doctors, say the authors, end with drugs passing hands. Yet in 90 per cent of these cases there is no medical ailment in sight. The pills are used to unclutter overcrowded surgeries by doctors who've forgotten the fundamentals of healing. They cite the burden of work, but a more irresistible factor is the strategy of major drug companies and their acquiescent partners in government.

The official pimp for these drug giants within the national Health set-up is the Department of Health and Social Security. Currently it procures £1.7 billion worth of business per year. Most goes to the top 65 firms who are guaranteed a "reasonable profit" under the terms of secret price negotiations. The details of what the companies ask of the DHSS and why, is not open to outside scrutiny. *Outsiders* include bodies such as the Committee On The Safety Of Medicine.

One individual who is not short of drug company data is the family GP. There is one rep for every seven of them. Each month s/he is unloaded with a hundredweight of advertising material. There are 40 free medical journals plugging brand name promises, free meals, film shows, jaunts to foreign capitals and hundreds of pounds worth of free drug samples — not so dissimilar from our own hyperbolic music industry.

It was at a Paris jaunt last October that a platform speaker warned about the dangers of Opren. Unfortunately the delegates were by this time insensible with the pleasure of their own importance and a vital cue was missed that could have saved lives.

Doctors and pharmacists laid the spadework for their drugs monopoly position in the late 19th Century when they inspired a series of new laws that granted them sole prescribing and dispensing rights to opium and its derivatives.

Until that time opium was sold by every type of trader and used in vast quantities, primarily by the industrial working class, to blot out life's misery and squalor.

It was the aspirin/Valium of its day. Babies were fed it when troublesome or colicky (and more than a few died). Women took it for menstrual cramps. It was used for coughs and toothaches. Poets such as Coleridge hinted at its inspirational qualities and thus tinged it with some glamour. But there was no 'addiction model'. Not until one was created as the rationale for the new monopoly laws.

The logic of these statutes was that ordinary people without 'specialist knowledge' weren't to be trusted to medicate dangerous opium for themselves. But along with this specialist knowledge came specialist fees, and so the Pharmacy Acts weren't just an attack on self-medication but, to an extent, an attack on the poor who were unable to afford doctors.

Of course there *were* problems associated with opium preparations — and they certainly didn't clear up once the monopoly had been achieved. Many could be attributed to powerful derivatives; also to the manner in which they were promoted.

In a German laboratory in 1803 the ten times more potent

BRITAIN'S BIG

accordingly. But some of the wilder youth had actually lost their feet on account of bad needle habits. More powers were offered the police so that that they might eliminate the youth disease. Less money was set aside for the un-uniformed to pick up and mend the broken pieces.

In the following pages and over the next two weeks, we look at the effects of the youth dreaming phenomenon; its political / big business connections, the way the black market works and offer what we hope will be useful, even life-saving information.

place of their drugs. That means cutting through the flash subcultural jargon down to the frequently damaged little person underneath.

Yates is one of numerous drugs workers I spoke to who sees drug use in the 1980s as a substantially more depressing fixation than in the '60s or transitional '70s. In earlier years — despite a percentage of casualties — it was an upbeat, 'reaching out' indulgence. It came with a barrel of long-haired, essentially middle class intellectualising—complete with life-affirming taboos.

Today every kind of drug has reached everywhere. The pattern is blot-out and dismemberment, particularly among the young bored and jobless on the estates.

The vogue drug — heroin — supports this picture. Yates points out that for all its scabrous associations, heroin is, in fact, a deeply conservative drug. After the rush can't be had— which is quickly — the experience is warm, comfortable, familiar. In other words, the status quo experience.

That heroin should follow on from the barbiturate fad is the logical comedown after the wild ride. Barbiturates are poison. When injected they promote chaos and self-destruction. The year they turned up — 1979 — was the year we got a Tory Government whose message to youth was YOP It! Some of them did.

Yates has a favourite phrase that goes: "Drug use is an extension of normal behavior." That means people with a hollow middle will fill it with a lot of dubious stuff, while the balanced will balance their requirements.

It applied as much to whole nations as to individuals, and the abstemious, or those who *adjust* themselves with the authorised liquor, Librium or tobacco will roll up into a frazzle at the sight of a junkie, especially if the junkie is a 16-year-old mohican fuck-up injecting Victory V lozenges by way of a comical retort to society.

In Manchester, as in all the country, the drift is away from "treatment", towards "criminalisation". There is less money and less tolerance found in the special clinics that are supposed to wean opiate addicts off their habit by a decreasing dose of Methadone linctus and some chat. The come down is so sharp that, in isolation of any legitimate backup, the user invariably switches to the black market. Or s/he switches to crooked and ignorant GPs.

The clinics know this. The police know it. The addict understands.

CONTINUES OVER

morphine was extracted and peddled freely as a cure for opium craving. A subsequent derivative — three or four times stronger yet — was heroin. This was promoted by the German Bayer company in the 1890s as a cough suppressant and, indirectly, as the answer to morphine addiction.

To compound this gross train of illogic, another yet more powerful invention of German labs — Methadone — is presently peddled by British and American medical establishments as the heroin solution.

But the drawback with having painted opium dangerous in the 19th Century (the professionals had to in order to commandeer its distribution) was that they also triggered moral panic in the hearts of upstanding citizenry. Who was responsible for all the vile abuse? Not doctors or pharmacists — they were merely administering to an affliction. So whose fault was it?

Useful scapegoats, particularly in America, were racial minorities. There were the West Coast Chinese, for instance, in whose parlours 'sporting type' whites were discovering the secrets of opium smoking: the legend of the yellow man trading in succulent white flesh grew up. In the US South it was the negro who was damaging white youth with his evil marijuana and cocaine.

In truth a good deal more damage than these *unauthorised* fixes was being done by the increasingly popular hypodermic syringe.

It was the syringe invention that led to the creation of the bona fide junkies — a creature both exquisitely shocking and profitable for the tag-along entrepreneur. Newspapers and then films helped

CONTINUES OVER

SLEEP

THATCHER PIX: PETER ANDERSON
MODEL: KATE BARTLETT
NORMAN IN MANCHESTER
PIC: KEVIN CUMMINS

THE JUNKHEAP

MANCHESTER CONTINUED

There are other ways the drug situation illuminates the country's condition. In Manchester there's a strong racist element. That's because most heroin in the area comes from poppies grown in South West Asian tribal areas and is brought in and sold street level by networks of Asian traders.

"You have an enormous traffic in people," says Yates. "You have the fact that the opium is grown in that part of the world, together with the well-recognised business acumen in some of the immigrant Pakistanis in this country. The result is a very good network."

He carefully made these connections on a recent Jimmy Young Show and drew a "dozen or more exceptionally obscene racist letters". It's a loaded topic. We could hear more of it.

He'd be surprised if the children of these Asian traders didn't use heroin themselves and yet, "These people, black people, Chinese, never present themselves to the clinic system. I think we have to look why and I think the why is that addiction is different things to different cultures.

"Maybe heroin isn't as black as it's painted. The use of opiates in some cultures is a traditional way of getting off. And it would come with its own internal support system.

"We just ought to be more rational and recognise that some people can keep drugs under control, that abstinence probably isn't a goal anymore. Control is. We see ourselves like a casualty unit in a hospital. They can't stamp out cut fingers anymore than we can stamp out addiction."

Cut fingers! Norman didn't appreciate an analogy that so reduced his own sense of suffering.

"Heroin! Oh it's bad," he insisted. "It can kill you. It's a curse."

Think of having to contend all the time with the police. They were pushy. They were cocksure. He said he'd seen them zooming round in their transit vans, before and since the riots, 'nigger-baiting'. They also happened to deal themselves. One of the best sources of grass in town was a CID man. You get it, he says, in return for information. Not that he's grassed *yet*.

An addict also misses out on life's highs and lows. The world inhabited is dangerous but emotionally bland. I recall when the Bullring dog jumped at us barking it was me who backed off—not blithe Norman who continued striding with his carrier bag of bottles.

"I wouldn't have felt in anyway." He promised. It wasn't even a boast.

DRUG LIST

THE relevant law for non-medical tipplers is the Misuse of Drugs Act 1971 which specifies numerous substances as 'controlled' and exacts punishment for their possession, manufacture and sale. Severity depends on their venality rating.

CLASS A is the harshest (seven years plus an unlimited fine for possession; 14 years plus a fine for production or trafficking) and includes heroin, LSD and cocaine.

CLASS B calls for a five year maximum plus fine and includes amphetamines and cannabis.

CLASS C (two years plus fine for possession; five years plus fine for trafficking) includes mild stimulants.

Any CLASS B drug prepared for injection counts as CLASS A.

Barbiturates are still not controlled and are not likely to be before 1984.

OPIATES

THE term is used for natural drugs derived from the opium poppy including opium, morphine, codeine, as well as synthetics and semi-synthetics such as heroin, physeptone (Methadone) Palfium, Diconal, DF118, Fortral and Pethidine.

All opiates suppress nervous system activity including reflex functions like coughing, respiration, heart rate and bowel activity. Can produce euphoria and distance from pain without interfering with the motor skills or intellect. Injection quickens the effect. They can also be sniffed, eaten and 'smoked'. Nausea and vomitting are usual for beginners.

Long term use leads to constipation, lack of appetite, reduced sex drive, interruption of the menstrual cycle. Tolerance develops. Withdrawal can mean sleeplessness, cold sweats, vomitting, stomach cramps. A down feeling often persists for several months.

Serious problems relate to the injection of adulterated street opiates and injection itself is a problem. Collapsed veins, respiratory disease, malnutrition and hepatitis from unhygenic needles are common.

Overdoses can occur when users take their usual amount after a break during which tolerance has faded, or if the drug is used with substances such as barbs and alcohol. OD deaths happen when food or vomit are trapped in the windpipe.

Diconal is particularly dangerous when injected because of its silicon content. Strokes and gangrene can be caused.

SOLVENTS

POPULARLY used substances include glues, paints, nail varnish remover, dry cleaning fluids and typewriter correction fluid. Most of the glues are toluene based and when sniffed — usually through a plastic bag — produce a dreamy effect for a few minutes to half an hour. More intense sniffing leads to 'drunkeness' and sometimes blackouts. More experienced users have dream fantasies which they can pass round a group.

Glue sniffing has typically been considered not in itself dangerous, but involving risks such as falling off roofs or asphyxiating in the plastic bag. But a soon-to-be-published report by a Scottish doctor claims cases of toluene nerve damage, blindness and psychosis.

In a more serious category than glue are the aerosol gases, cleaning fluids and, particularly, fire extinguishers the contents of which sensitise the heart to the effects of exertion or excitement and can cause heart failure, especially when the sniffer is active. Such products contain a variety of impurities which could well be damaging in the long term.

Regular sniffing results in weight loss and depression but the effects clear up when sniffing stops.

Tolerance develops slowly. There is no real physical dependence.

BARBITURATES

CENTRAL nervous system depressant of decreasing legitimate use due to side effects and low fatal dose. Most popular trade names are Tuinal, Seconal, Nembutal and Amytal. In small doses they produce tingling hands and face and a relaxed, sociable feeling like having a couple of drinks. When the dose is increased they sedate and produce clumsiness and poor speech, perhaps aggression — again like booze. Large doses can cause unconsciousness, coma and death. The fatal dose is not very different from the "high" dose — 10 Tuinal can kill. All effects are greatly magnified when used with alcohol.

While tolerance means that more and more tabs will be needed to achieve a high, the amount required to cause respiratory failure increases relatively litt.e Dependence has a strong physical basis and withdrawal arouses irritability, nervousness, insomnia, faintness, nausea, twitching and sometimes convulsions which may be associated with lasting brain damage. Sudden withdrawal by heavy users can be fatal.

Heavy users are also liable to a range of physical ailments due to its depressant nature — pneumonia (because coughing is blocked) and hypothermia (because blood vessels dilate). Problems are accentuated when injected. In fact barbs, alongside Diconal, are probably the least suitable agents for injecting — being associated with abscesses, gangrene (when a vein is missed) and other infections.

MINOR TRANQUILLISERS

MOST common are the benzodiazepines Valium and Librium and the longer-acting Mogadon and Dalmane. They depress mental activity and alertness, relax muscles, but like alcohol can sometimes release aggression by lowering inhibitions. Prescribed in small doses by doctors to control anxiety and tension; in higher doses to induce sleep. Within a few months of regular use they are unlikely to do either due to the body's tolerance.

Many more of them than barbiturates have to be taken for fatal overdose but OD and other problems all arrive quicker when mixed with alcohol. Withdrawal symptoms are again less severe than for barbs but can include insomnia, anxiety, vomitting and, after unusually high doses, convulsions.

HALLUCINOGENIC MUSHROOMS

IN Britain a dozen or so fungi attract interest, notably Amanita muscaria and those of the Paneolus and Psilocybe families, especially Liberty Cap. The latter (Psilocybe semilanceata) may be eaten fresh, cooked, brewed in tea and also preserved by drying.

The effects of psilocybin mushrooms are similar to a mild LSD experience although, unlike the latter, they arouse hilarity, heart rate and blood pressure. Effects also come quicker and leave more rapidly.

Taken at an emotionally bad time or in an unsympathetic setting fear and anxiety result. There is no withdrawal or addiction and no known hazards of long term use. Greatest danger exists in mistaking poisonous Amanita species for Liberty Cap. Death can result.

CANNABIS

FROM the wild-growing cannabis sativa weed its leaves and lighter stalks are chopped and smoked, eaten in cakes, or drunk in tea. It also comes as a hash or resin scraped from the plant's top leaves and pressed into blocks. Resin is often adulterated and can produce unpredictable results.

A cannabis high relates to the condition and mood of the user. Giggling and food craving are typical, as are leaps of imagination, sharpened appreciation of music, fear, disorientation and dopiness. There is no addiction syndrome and no reported deaths from overdosing. Long term effects are still argued about. Nothing ill has been proven. However, if regularly inhaled, it could cause tobacco smoking-type ailments.

LSD

LYSERGIC acid diethylamide is a white powder generally mixed with other substances (which might also have mind-altering effects) and formed into capsules, tablets or absorbed in liquid form onto paper, sugar cubes etc. Commonly, what's sold for LSD isn't.

The trip lasts about 12 hours with effects beginning after about half an hour and peaking 2–6 hours later. Experiences vary according to mood and conditions. At its most intense there are visual distortions, or hallucinations. These can cause wonder or panic.

On the way down the experience is more intensely personal and the taker might have to confront hitherto obscured fears. The right

CONTINUES PAGE 33

DOING THE ROCHE RUMBLE CONTINUED

push the idea (and we now know that many film stars of the early silent era were themselves hooked on a variety of solutions just as members of the British literati were before them).

Later still the music industry extracted its own rich currency, only this time the image was of a glamorous wastrel with a metal nose replacement and a blood change from Switzerland; perform your passionate art then keel over when you're 30.

But going back to the first couple of decades of the century when junkie hysteria was at its perfect pitch and pharmacists were still dishing it out, the situation read like this:

". . . Within the next few months a great effort will be made to stir the nation to a sense of peril that threatens it in the spread of the drug habit . . . a new hypnotic is introduced and becomes fashionable in much the same way as a new style of dressing the hair . . .The hypodermic syringe is also sold to an extent that indicates a widespread use and many dainty handbags contain all that is required for a stimulant injection . . . " *The London Pall Mall Gazette,* 1912.

WITH UPSTANDING citizenry aroused, the unfettered prescribing couldn't go on. Numerous laws were passed from the 1920s owards, both international and domestic. Their effect was to brand opium the venal factor as well as to tighten the moral and financial authority over all drug sales by the pharmacological industry.

Since the public still had a deep craving to be tranquillised the profession had to switch to new, *safer* substances. It was bromides (potassium bromide) at the turn of the century. They were prescribed as sedatives, sleepers and anti-convulsants. They were immensely popular too, until psychiatric wards began filling up with bromism cases — those users exhibiting delirium, trembling and body rashes.

A subsequent solution was the barbiturate. Derived from barbituric acid, it was introduced as a sleeping tablet in 1903 and, like bromides, enjoyed no restriction on its sale over chemist counters until 1956 when some disquiet began to rumble.

Doctors were still prescribing more than a thousand million pills as late as 1969, at which time the drug's addictive and suicidal properties were known. Official figures suggest about 2,000 people were dying each year as a result.

Even as late as 1979 when there was no residual doubt, only professional ignorance or callousness, a further 809 barb-linked fatalities occurred.

Amphetamines (amphetamine sulphate) are in a different pharmacological category in that they stimulate rather than depress, but as another massively distributed mind-alterer they are an interesting case.

First synthesized in 1887, they became the wonder drug of World War II when prescribed by the military to pep up troop work rate. At War's end they were promoted as a "safe euphoric"; used to slim down the obese, quieten over-active children, as a cure for bedwetting — even to draw out uncommunicative psychiatric patients. Untold numbers were dumped on the Japanese.

Again there was no bar to over-the-chemist-counter sales until the early '60s when young pleasure seekers began using them without the due respect demanded by the professionals. There were rumblings in Parliament. There was the sudden discovery of their toxicity, addiction potential and the panic-stricken, sometimes violent states that could result from excessive use. Restrictions were imposed and the name amphetamine was henceforth a muddied one.

As for the long and lucrative search for the non-toxic, non-addictive opium substitute, the contemporary solution is those two pillars of the Hoffman La Roche empire — Valium and Librium.

Like their predecessors — bromides and barbiturates — these drugs were promoted as a benign and faithful friend: mother's little helper. We now know, however, tolerance builds up within a matter of weeks and an increasingly large dose is therefore required for the 'patient' to get off. If the dose isn't increased the prescription amounts to a no-effect, useless habit.

If more supplies *are* got hold of then you have all the problems associated with dependence and — should it be attempted — withdrawal.

So far, Valium and Librium's toxicity is rated low but we've already seen with bromides, barbiturates and amphetamines, how perception about such things can radically change with the political business breeze.

That the ancient and deeply maligned opiate continues to be castigated is now a political and economic necessity.

Western drug companies' production is so thoroughly tied up with synthetic compounds it is important that opium — a product of Asia — is kept 'dirty'. The West signs international conventions that keep it that way. In contrast we (Britain and the US, included) refuse to ratify important United Nations agreements which would impose equivalent controls over modern psychotropics (mind-altering agents).

Because opium is 'dirty', it is shoved into the hands of thugs, and groups with extreme political ambition. Street prices climb to compensate for the trafficking hazards. People kill, rob and die for a fix which is usually adulterated. And this takes place not because these underground opiates are in themselves more dangerous than the National Health equivalent (pure opium is relatively non-toxic) but because they are a politically illegitimate *currency*.

WE SHOULD bear in mind at this point that the British authorities themselves once exhibited a good deal of enthusiasm for the illegal trafficking of opium. In fact we invented large-scale peddling of the drug in the 18th Century as part of the Imperial quest.

The stocks themselves originated in what is now Bangladesh and were shipped eastward to China who had previously picked up a moderate — largely medicinal — habit from the Portugese.

At first, shipments were official. They went in through the port of Canton which the Chinese established as a conduit for foreign trade. But the approved amounts didn't suit the British East India Company, so they established agents to smuggle in more stocks both via Canton and other ports.

At the same time, Bengali peasants were pressured to grow more poppies so as to provide for this outrageously attractive Chinese market (potentially numbering 300,000,000 souls.)

It became the biggest smuggling operation the world had ever seen, and it was approved by the British government after it was pointed out to them that, even in relatively early days, revenues from the trade took care of half the cost of the United Kingdom Civil Service.

In China the habit became so endemic it reached the imperial palace itself, seizing the palace guards, the eunuchs, the emperor and killing off his two eldest sons.

When China finally cried halt, Britain went to war with her to uphold the trade. There were in fact two wars, both ending in Chinese defeat. Business continued to magnify (from 300 tons in 1790 to 3,500 in 1906), and eventually China thoroughly capitulated. Home grown production grew to the point where it outstripped what Britain was bringing in. Yet before British trade, virtually nothing had been produced on Chinese soil.

It is a peculiarly savage irony that not only is China held culpable these days for starting the modern opium trade but that in the land of the Benglas from whence we extracted those 18th and 19th Century stocks, British drug companies (the modern equivalent of East India Company) are presently peddling large quantities of irrelevant, dangerous and highly expensive pharmaceuticals.

Bangladesh is one of the poorest nations on earth, yet each year she spends absurd amounts on modern drugs. Vitamins are sold on market stalls and quaffed instead of food. Antibiotics are marketed as a cure for colds and 'flu.

Two years ago the Bangladesh drugs bill was £39 million, three quarters of it going to Western multinationals — the largest share to British-owned firms.

Finally, in June 1982, the shutters were put up. The Bangladesh government appointed an Expert Committee to examine the vast intake; to separate the wheat from the toxic trash. It looked at 4,140 items. It found that 1,707 were either useless or dangerous and ordered that they be phased out.

Among the rejected substances was a capsule called Ceenu, promoted as a "life saving cancer drug", yet which in the States was allowed to be administered by just a few specialists and then for only two types of cancer — because of "deadly adverse reactions".

Another rejected tablet was an anabolic steroid called Orabolin. In Britain its makers warn that it is "not recommended for children" because of side effects which include stunted bone development. In Bangladesh it is pushed as a cure for malnutrition among children . . . "growth in every drop!"

Oxfam report that Orabolin is frequently used by impoverished families who believe the drug is a better buy for their children than food.

The Expert Committee also criticised the transfer pricing racket whereby Bangladesh subsidiaries of Western multinationals are charged up to five times more for raw materials by the parent company than would be asked for on the open market. It is by such means — inflating prices, avoiding tax — that certain multinationals can afford their vast promotional networks throughout the 'underdeveloped' world and thus reinforce the pharmaceutical drug habit.

Not surprisingly, when Bangladesh produced its new Expert Committee policy the multinationals read it as a dangerous precedent. They argued it would endanger the people's health by depriving them of invaluable medicine. They enlisted the aid of the British, German, US and Dutch Governments to press for its abolition or modification. Hints were dropped that foreign investment could suffer.

Against the odds the Bangladesh Government's drugs policy still remains broadly intact. It serves today as an inspiration not just to the poor nations of the South, but also to apparently sophisticated countries like our own which still has no sane drugs policy and is equally hooked on pharmacoslogical garbage.

The sins of the old opium trade, of drug dumping in modern Bangladesh, are being repeated *now* in the UK. It is the jungle law of the free market economy.

● *The Drug Research Project in North London is currently interviewing heroin users about their opinions of treatment facilities and the overall scene. These talks are absolutely private and confidential. They would like to contact as many users as possible. If you are interested, contact Roger or Richard on 01 482 1740.*

SILVER SCREEN

My Favourite Year

DIRECTOR: Richard Benjamin

STARRING: Peter O'Toole, Jessica Harper, Joseph Bologna (UIP)

THE YEAR is 1954, when Buicks still had teeth and so did television. American television was broadcast live in those days. Before this delicious edge was eventually capped, one of its sharpest bites belonged to that short, fat genius of comic improvisation, Melvin Kaminsky. As we Gentiles know him, Mel Brooks.

Brooks is the co-producer of *My Favourite Year*, an oddball comedy directed by actor Richard Benjamin and loosely based on the backstage mayhem of a famous live TV show of the early-'50s, Sid Caesar's *Your Show of Shows*. Brooks, along with Neil Simon and also Woody Allen, was a writer on the show — for a taste of which, see Kenneth Tynan's excellent profile of Brooks in his book *Show People*.

In *My Favourite Year*, a character named Benjamin Steinberger — who, to his mother's shame, changes his name to Benjy Stone (so it'll look neater on the credits of 'The Comedy Cavalcade') — is modelled on an apprentice comedy writer who might have been the young Brooks himself, minus the personality problems. But that, so far as it goes, is the extent of the Brooks connection.

Life behind the scenes of 'The Comedy Cavalcade', hosted by Stan 'King' Kaiser, is fraught with gags; much as it was, according to Tynan, behind the scenes of *Your Show of Shows*. Every exchange, no matter how mundane, is an excuse for a wise-crack. Into this frenzied squash-court of comic banter staggers Alan Swann (Peter O'Toole), an ageing romantic lead in the mould of an Errol Flynn (dashing) or a John Barrymore (drunk) who has been booked to appear for the first time in the new medium as King Kaiser's special guest.

Perhaps, since acting is anyway a sort of professional schizophrenia, it's a role on a plate; but as an actor playing the part of a movie star, furthermore, a movie star whose life contains an echo of the actor's, Peter O'Toole has to sail close to the wind. It's an opportunity, nevertheless, for a bravura turn.

Alan Swann, a drunkard and a womaniser, is a part with which former roaring boy Peter O'Toole may have had some sympathy. He arrives, tight as a submarine, at a writer's meeting where Kaiser and his team have been running some clips from Swann's movies — actually clips from O'Toole's movies, *Lord Jim* and *Great Catherine*. At one point, Kaiser asks if he has worked in comedy before. "An unremarkable season with an English repertory company," says Swann, smiling thinly. A reference, surely, to O'Toole's *Macbeth*, which drew the wrath of critics and the laughter of audiences at the Old Vic recently and went on to tour to packed houses ("The most savage compliment I've ever been paid.").

Sensing disaster if the stewed and delapidated matinee idol is allowed on the show, Kaiser is ready to call it off. Enter Benjy Stone, who, prostrate in his adolescence before the brash and confident roles that Swann used to play, pledges his job on Swann coming through. Benjy is assigned to help him over the problems of live TV: showing up, and not passing out.

In the intervening days, New York of the '50s embraces them: Swann takes Benjy to dinner at the Stork Club; Benjy takes Swann to dinner at his mother's place in Brooklyn. Benjy, who hides his shyness and insecurity behind a wise-cracking facade, and Swann, who hides his behind a screen reputation, needless to say, emerge wiser and stronger from the experience. The romantic interest is provided by Jessica Harper, and the climax occurs, with unabashed slapstick, on the night of the broadcast.

This might be taken for a routine entertainment, the nostalgic setting of which won't mean a lot to anyone under 40 and not American. But King Kaiser (Joseph Bologna), whatever resemblance he bears to Sid Caesar, turns out to be a hilarious creation in his own right. Jewish Mothers and Neurotic Comedians, exhausted as they may seem of potential laughs, are resuscitated by the scattergun deadpans of Norman Steinberg and Dennis Palumbo's script, orchestrated by Richard Benjamin with — appropriately for the subject — the crisp pace of a *Bilko* half-hour.

In the middle of all this, the exaggerated, off-beat presence of Peter O'Toole makes for a comic coup. O'Toole is in good form as an endearing rogue with a heart of marshmallow, treading just this side of the ridiculous; and winning, when he could easily have lost, one's sympathy for a cowardly ham who has passed himself off all these years as a hero.

"But I'm not an actor," he splutters, unforgettably. "I'm a movie star!" I wonder if this isn't a kind of public exorcism of the ghost of his *Macbeth* debacle last year? An unlikely, but amusing, vehicle for the actor's sly revenge.

Paul Rambali

Peter O'Toole test-drives the revolutionary Port-O-Lush.

KING OF COMEDY

ONE JUST VICTORY

The Verdict

DIRECTOR: Sidney Lumet

STARRING: Paul Newman, Jack Warden, James Mason, Charlotte Rampling. (20th Century Fox)

THE DISPENSING of justice is a terrible undertaking, for it compels the reduction of entire lives to the cold print of court records. Right and wrong snap at each other until there are no longer 'sides', just relative interests. Truth is cloaked by convenience; verdicts dismiss ambiguity with a summary curtness, like the sharp click of handcuffs.

The courtroom melodrama has made Hollywood a lot of money down the years. Sidney Lumet's film *The Verdict* has the necessary ingredients of the form — the underdog lawyer and the tussle for a truth that will transcend commonplace 'justice' — yet it is a work by a director who is himself looking for a method somehow higher than the simple manipulative charge of rightness. It has the integrity to follow its own advice.

That such a film could come from a basically no-nonsense master like Lumet might be surprising at first, but this is no arthouse disintegration of form or character. It is the sobriety of Lumet's tone that effects the different light. In a genre riddled with extroversion and tears he opts for patient, almost diffident observance of this coolly ritualised procedure; and in what is essentially a single character study he transmits a personal reading of the way our institutions are dehumanised through every ripple of Paul Newman's features, a physiognomy at last splendidly in decline.

Newman's Frank Galvin is an attorney offered a last shot at self-redemption after years of booze and bad breaks: a seemingly watertight malpractice case comes his way, the plaintiff made into so much vegetable matter by wrong drugs during childbirth, an easy seventy grand for the worn lawman in an out-of-court settlement. Except the cathartic effect of two polaroids of the ruined human being, slowly developing in full gaze of Lumet's unmoving camera eye, shines like a Damascan vision in Galvin's stricken sight. He realises he *has* to fight the case to the death.

From there, the film pushes Galvin relentlessly into the tightest of corners. In the opposite chair is Concannon — "The prince of fuckin' darkness" — a ruthlessly able defence with a huge team to support him. On day one Galvin's witnesses are bought off and his resources crumble. James Mason's portrayal of Concannon, all urbane epigram and silken sarcasm, is nearly too painful a contrast with the rusty and artless Galvin. It might be a rewiring of the central conflict of Kramer's *Inherit The Wind*, except Lumet has no share in those marshmallow emotions.

The pivotal focus on Galvin is so acute that it leaves certain elements of the film deficient. The arbitrary romantic interest supplied by Charlotte Rampling offers little other than a distraction from the main current and some extra soul-searching for the haggard attorney; and perhaps the improbability of Milo O'Shea's reprehensible judge weights sympathy too heavily with our man.

But Newman's monumental performance is too strong, too graphically candid to let such carping demean the film. Though his presence in *Absence Of Malice* was impressive, this is the

CONTINUES OVER

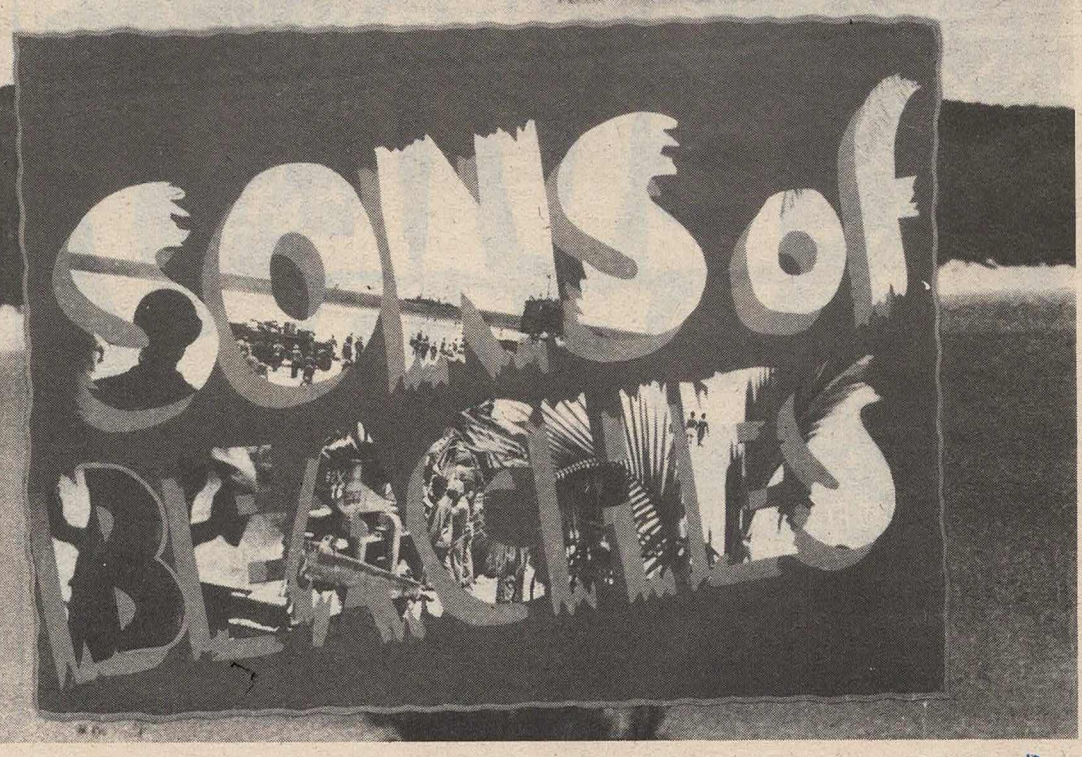
"Right — that's got the Oscar sewn up!"

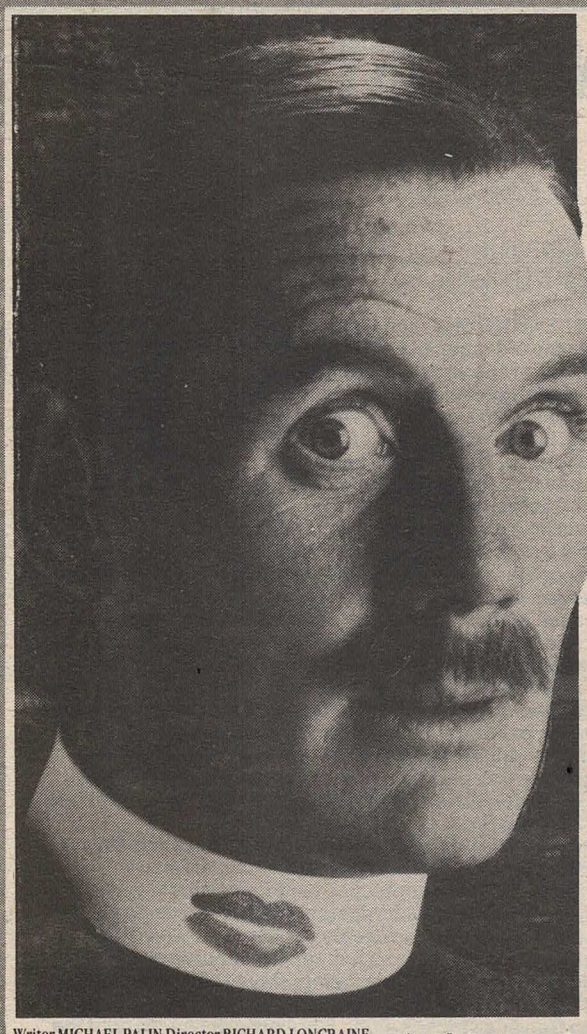
AUSTRALIAN CRAWL

NEW ALBUM
SONS OF BEACHES
EMC 3423

FEATURES THE SINGLE
DOWNHEARTED
EMI 5365

EMI





starring
MICHAEL PALIN
MAGGIE SMITH
TREVOR HOWARD
with
DENHOLM ELLIOTT
MICHAEL HORDERN
GRAHAM CROWDEN
PHOEBE NICHOLLS

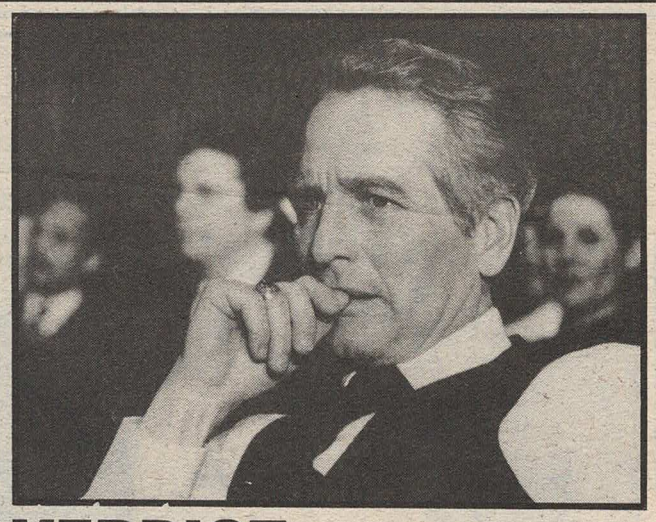
He gave his body to save their souls.

HAND MADE FILMS presents
The Missionary
Read the book of the film from Methuen 15

Writer MICHAEL PALIN Director RICHARD LONCRAINE
Producers NEVILLE C. THOMPSON and MICHAEL PALIN
Original Score Composed and Orchestrated by MIKE MORAN
Music produced by RAY COOPER
Executive Producers GEORGE HARRISON and DENIS O'BRIEN
HAND MADE FILMS
© Hand Made Films (1981) Partnership

From Thursday 3rd March
CLASSIC HAYMARKET · ABC FULHAM ROAD
And all over London from Thursday 10th March.
FOR PROGRAMME TIMES PHONE: TELEDATA 01-200 0200 (24 HOURS)

THE ULTIMATE EXPERIENCE IN GRUELLING TERROR
UNSPEAKABLE TERRORS NME
THE MOST HORRIFIC FILM I'VE EVER SEEN SUNDAY MAIL
EVIL FORCES, BUCKETS OF BLOOD SUNDAY STANDARD
NOW ON VIDEO
THE EVIL DEAD
18
A PALACE PICTURES RELEASE
DIRECTED BY SAM RAIMI · PRODUCED BY ROBERT G. TAPERT · STARRING BRUCE CAMPBELL
ELLEN SANDWEISS BETSY BAKER HAL DELRICH SARAH YORK · SPECIAL EFFECTS BY TOM SULLIVAN
ALL OVER LONDON FROM FEB. 24th
PRINCE CHARLES LEIC. SQ. 437-8181 cinema



VERDICT

FROM PREVIOUS PAGE

real ascendancy to classic standing — a deeply considered insight into menopausal confusion and mixed loyalties. The surface impression of underplaying masks a complexity of character which Newman has thoroughly understood: Galvin's battle is no saintly struggle to rediscover virtue, for he is fighting — selfishly — for his own respect as much as for what is 'right'.

In using a Boston setting the director is some distance from his beloved New York, but the russet hues of a waxed, rather stately city are granted a painterly quality that only exemplifies his overall command. Imperceptibly, the film is shaded from winter back into an autumnal equinox as Galvin's resolve tightens.

Does he win? Remember there are no clear-cut winners and losers in verdicts. Sidney Lumet is no sentimentalist. He has made this film, with Newman's aid, one of the most absorbing meditations that Hollywood could muster on the span of justice and its ignition of the spirit. A superb piece of work.

Richard Cook

Summer Lovers

DIRECTOR: Randal Kleiser

STARRING: Peter Gallagher, Daryl Hannah, Valerie Quennessen (Rank)

SOME MOVIES, like some musics, have balls. *Summer Lovers* has tits. Lots of tits. A superabundance of tits, in fact, with the occasional naughty bit thrown in for good measure. This harmless, libidinous and ultimately pointless tale of troilism in the Greek islands is Randal Kleiser's third feature — unless one counts TV offerings such as *The Boy In The Plastic Bubble* and the recently-screened *The Gathering* as "features" — and continues the highly profitable exploitation of the soft-core teen romance genre he covered in *Grease* and *The Blue Lagoon*, only with more exposed flesh and an absence of names like Travolta, Newton-John and Shields.

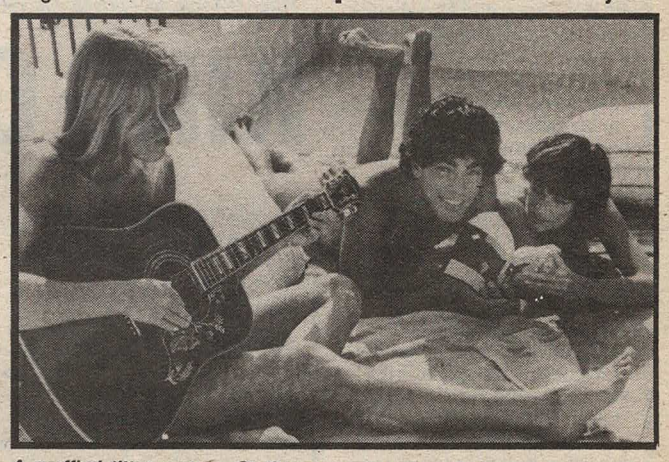
The story is banality itself — an all-American live-in couple, Michael and Cathy (Peter Callagher and Daryl Hannah) go holidaying in the Greek islands with nothing but a complete set of darkroom equipment, a library of sex manuals and the clothes they don't stand up in; Michael meets Lina (Valerie Quennessen), a French archaeologist working on some nearby excavations, and has sex with her; he tells Cathy, who's understandably pissed off, but whose annoyance is tempered when she visits Lina and finds out what a *really nice girl* this Other Woman is.

After boy meets girl and girl meets girl, the film becomes one long series of false alarms as we await the inevitable oily three-in-one denouement. This occurs as a lot of close-up French kissing and a swift cut to the morning after the night before, with three pretty, angelic heads poking out of the same big bed.

Once this point is reached, *Summer Lovers* withers away into short-lived idyll followed by half-hearted acrimony — with a surprise visit by Cathy's mum (Barbara Rush, no less) thrown in to eke out the embarrassment quotient — until little orphan Lina, who's afraid of getting "too close" to anyone (psychological depth is not one of the film's strong points), does a runner with some dopey hippie, presumably to get her head together, etc, etc.

The ending is hardly one of the more surprising encountered in the illustrious history of the film industry, but then how could it be? The entire teen movie genre — which currently ranges from the oafish *Fast Times* and *Porky's* to *Summer Lovers* itself — is grounded in predictability, plod and mild prurience, all of which elements Kleiser has deftly accentuated to nullify anything remotely resembling lasting impact or deeper moral concern. Rumour has it that the director screened an early version of *Summer Lovers* for an audience of American teenagers before cutting it to accord with their response, removing any scene that might depict one of the three protagonists (especially Michael — this is essentially a girl's picture) in an unsympathetic light. I wouldn't be at all surprised if this were true: three such pale ciphers of humanity would be hard to find in one director's mind. And business is business, after all.

Andy Gill



A muffled titter or two. Or three.

Scala CLUB CINEMA
KINGS CROSS 278 8052/0051
Thursday 24th
LES VALSEUSES
1.05 5.00 8.55
+ MAITRESSE
3.05 7.00,
Friday 25th
Turkey Triple
PLAN 9 FROM OUTER SPACE
1.40 5.10 8.40
+ GLEN OR GLENDA
2.50 6.20 9.50
+ WILD WOMEN OF WONGO
4.00 7.30,

Saturday 26th
Jazz Day
JAZZ SHORTS
1.35 4.40 7.45
+ JAZZ ON A SUMMERS DAY
3.05 6.10 9.15,
Monday 28th
REVENGE OF THE CREATURE
1.15 5.25 9.35
+ I MARRIED A MONSTER FROM OUTER SPACE
2.40 6.50
+ THE INCREDIBLE SHRINKING MAN
4.00 8.10
Wednesday, 2nd
AI NO CORRIDA
3.10 6.05 9.00
+ VIOLATED ANGELS
2.05 5.00 7.55

ON THE BOX

THURSDAY 24 FEBRUARY

Get Smart. Max investigates dastardly deeds in the world of dance. **(C4)**

Cream In My Coffee. Repeat showing of the Dennis Potter play starring Lionel Jeffries and Peggy Ashcroft (with Martin 'Doyle' Shaw popping up as a lounge-lizard singer in the '30s flashback sequence), about the hope and optimism of youth decaying with the realities of old age. Hardly a barrel of laughs, but any Potter has to be worth watching. Directed by Gavin Millar. **(C4)**

Voices. The most unashamedly highbrow outing on TV. Last fortnight's chat between Susan Sontag and John Berger was disappointingly dull, but fireworks should fly this time as Richard Sennett argues with various sexualitarians that liberation from sex, rather than 'sexual liberation', is a better route to freedom. He has a point. **(C4)**

Minder. Terry goes to the seaside with Arthur and winds up minding a gee-gee. **(ITV)**

Question Time. Ken Livingstone, AJP Taylor, Edward Gardner MP and Polly Toynbee are the patsies interrupted by Robin Day this week. **(BBC1)**

Hooked! Jack Charlton on drugs (*Shurely shome mishtake? — Ed*). **(BBC2)**

Images Of War. The Falklands propaganda machine lumbers on, as Linda Kitson — daughter of a professional killer, though of course that had nothing to do with her getting the commission — talks about her experiences as "war artist" in last year's gunboat diplomacy exercise. **(BBC2)**

FRIDAY 25 FEBRUARY

The Tube. Not one of the more thrilling instalments of the Tyneside TV popmag: at the time of going to press, the only acts scheduled were The Eurythmics and Kiki Dee. Running out of steam already? **(C4)**

No Problem! The Powell kids get involved in local politics as Isaiah's youth club faces closure and the Royals visit Willesden (probably for the first time). **(C4)**

Jazz On Four. Louis Jordan, Dizzy Gillespie, Be-Bop Preservation Society and The Jivin' Jump Band featured this week. **(C4)**

Herbs For All. Indoor gardening for the young at heart. **(ITV)**

Niagara (Henry Hathaway 1953). Early Marilyn Monroe vehicle, depicting her with none of the cuddly sentimentality of her later pictures. Instead, she plays an unsavoury, amoral tramp out to off her hubbie (Joseph Cotten) at Niagara Falls. Interesting. **(ITV)**

Superstars. The Final. Will Brian Hooper win again? My money's split between Lynn Davies and Des Drummond this time, and I'll appease my guilt by doing 20 sit-ups afterwards. In my armchair, of course. **(BBC1)**

SATURDAY 26 FEBRUARY

Idiot's Delight (Clarence Brown 1939). Allegorical comedy starring Clark Gable as a hoofer and Norma Shearer as a fake Russian countess. Their romance takes place in an Alpine winter-sports hotel as the world below prepares for war. Sounds like Hollywood's version of *The Magic Mountain*, minus brains. **(C4)**

Louis Armstrong — The Good Years Of Jazz. I prefer the *baaad* years, myself. **(C4)**

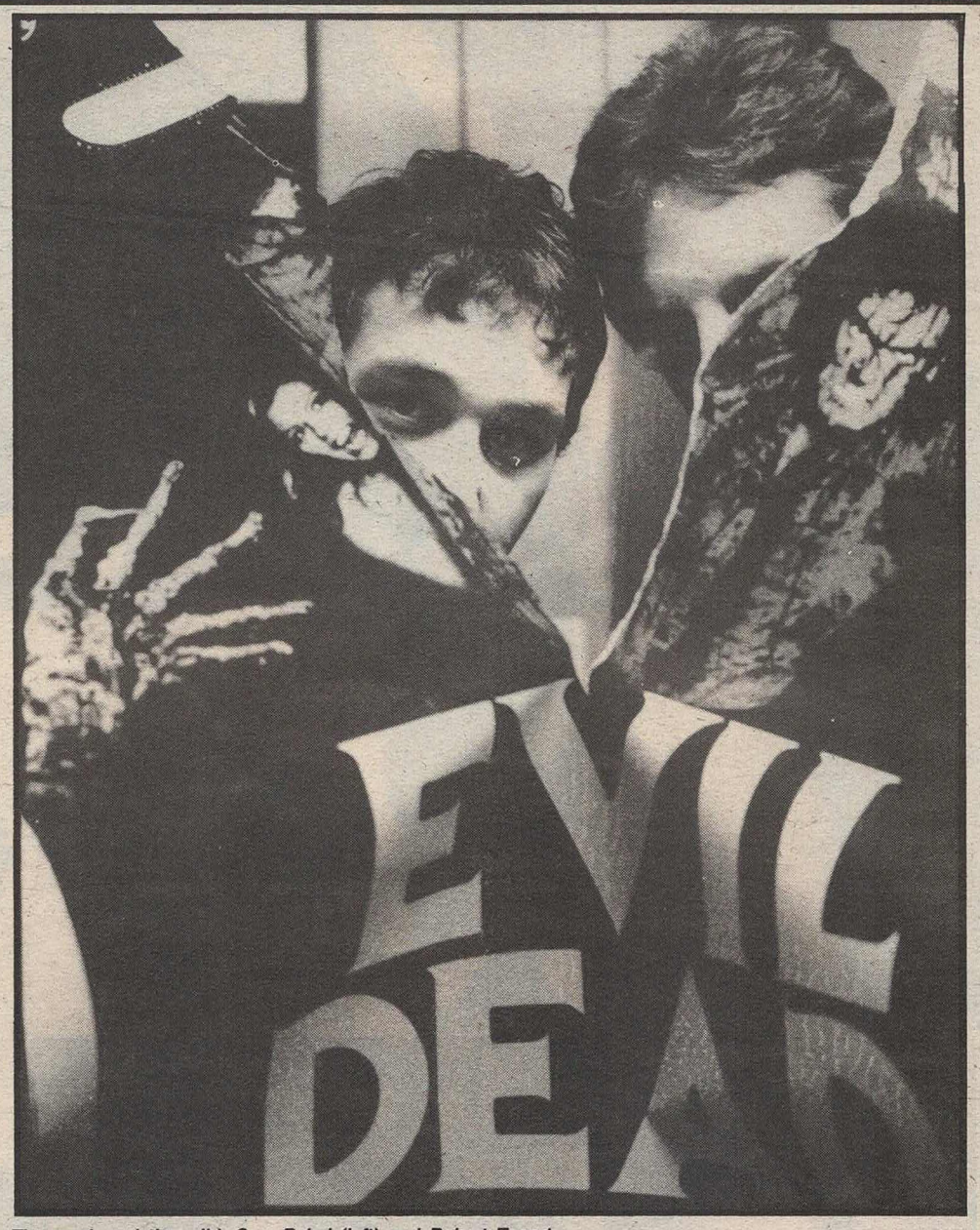
Five Star Final (Mervyn Le Roy 1931). Edward G stars as a gutter-press editor in this typical '30s Warner Bros social-protest flick. Watch for Boris Karloff (who, even as *Five Star Final* was opening, was filming *Frankenstein*) as an expelled divinity student. **(C4)**

Night Life Presents... Cover-boy Bono and U2 in concert. **(ITV)**

Love On The Run (Francois Truffaut 1979). Jean-Pierre Leaud, child star of Truffaut's *400 Blows*, appears again as an older Antoine Doinel. Now a successful novelist in his thirties, Antoine's personal life is in a bit of a mess, and only a torn photo can save him from disaster. **(BBC2)**

I WAS A TEENAGE GORE-MERCHANT

Well, almost. Richard Cook meets the youthful duo behind the smash hit horror *Evil Dead*. And lives to tell the tale. Photos: Peter Anderson.

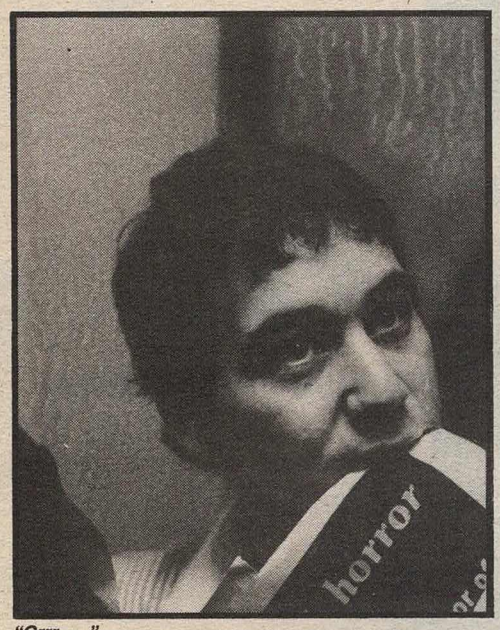


The meek and the mild: Sam Raimi (left) and Robert Tapert.

UH . . . HAVE you guys seen *Evil Dead* yet?"

Yes, I say, fixing Sam Raimi with the most remorseless stare I can muster. He looks worried. Sam must be the meekest horror movie director on earth. He is 23 years old and is responsible — along with his buddy and producer Robert Tapert — for *The Evil Dead,* a film that comprehensively takes the hack gore merchants to the cleaners. Did this suspiciously wholesome duo set out to *punish* audiences?

"Yes, we wanted to hurt them," Sam replies mildly. "For what they did to us! Some of the Super 8 movies we made at college we showed there and they were very cruel to us. We made a very bad comedy called *It's Murder* which was too long and people kept walking out. They kept shouting "shut this shit off!" and didn't realise we were the projectionists."



"Grrr . . ."

For a moment the scene comes clear: Raimi glowering in the projection room, vowing revenge on a heartless, doomed crowd of cinemagoers... this is like something out of *Creepshow.*

"There was a scene towards the end which made people jump. Then we decided to make a horror movie."

The Tapert (economics) — Raimi (Eng. Lit., direction) team from Detroit is a natural for this kind of enterprise. They trade on qualities of zest, patience and dedicated expertise, and it pays off superbly in a film paced to mingle a screwball humour (the ingredient always lacking from the gratuitous jugular-spurt flick that swamps the US drive-in circuit) with a comprehension of shock to leave the unwary reeling: it's outstanding manipulative cinema born of a love of movie-making. If the opening and closing sequences don't make you sit up, you're tired.

"I appreciate a good story," continues the director. He chews over every question as if faintly astonished at the attention. "For the film I took elements of *A Winter's Tale* — the idea of time standing still when things go awry. And the idea of the woods coming alive is from *Macbeth.*

Shakespeare aside, how seriously are we meant to take it?

"Not too seriously. It's like a cartoon in many ways. I've never read an EC comic but I know it's like that. People say it's like Lovecraft too though I'm not very familiar with him either."

"We like the obvious people," puts in Tapert. Robert seems to be taking the mogul's role in his stride. "Romero, Cronenberg...actually *Jaws* is the scariest movie I know. When the shark gets the girl at the beginning — that's *horrible!"*

"My stomach hurt after I saw *The Hills Have Eyes,"* admits Sam. "There's a scene in that where the *Jaws* poster is ripped in half, as if to say — this is *real* horror. So we used a ripped *Hills Have Eyes* poster in our movie."

Are they concerned that *Evil Dead* might simply be piled in with the proliferation of garbage horror picture?

Tapert: "I think it's some distance from the nasties. I don't think people will class it with the *Driller Killers* because it's so far removed from them — they have violence on human beings *glorified* in some way, and that's not what *Evil Dead* is about."

Raimi: "I don't care how it's classed as long as the individual experience of watching it is fun. Classifications like 'trash aesthetic' aren't made by people who movies are made for. I think European audiences are a little too polite when they're watching, though. When they scream it's like a sneeze. American audiences are less restrained. It's like a hockey game. They had to carry someone out at one of the European Festival screenings, though."

The financial side of the production reads out like a similar case of inspired amateurism. Half a million dollars was scratched together from myriad backers, many doors were knocked on, a deal of worry was sweated through.

"If we ever had an offer from a major studio we'd probably use it as leverage to get money by ourselves. You get yourself in all kinds of trouble with big studios. It's good when you have complete control over your own project — big studios are good for *distribution* but not necessarily the original financing. Then you have 85 people going over your script, you're fighting with ad people...they would *never* have approved *Evil Dead!* You have to make sure you can get it on television, have a hit soundtrack. Everything! When they drove the car up to the house, The Pretenders would've had to be on the radio!"

"If I could change *Evil Dead* now I'd have to rewrite the script. Our next picture is *Relentless,* a crime movie set in Detroit. It's the

CONTINUES PAGE 33

Bryan Ferry and Roxy Music. Robin Denselow chats to Ferry in a preview of Monday's concert. **(BBC2)**
Sight And Sound In Concert. Randy Newman, live in Slough. **(BBC2)**

SUNDAY 27 FEBRUARY

The Avengers. Steed and Emma discover £50,000-worth of diamonds inside a man's stomach. De Beers takes out a claim on his innards. **(C4)**
Kean. Ben 'Ghandi' Kingsley stars in this bio-play about Edmund Kean, king of the Victorian stage. **(C4)**
South Bank Show. Still one of the better attempts at covering 'The Arts' on TV; this one looks at the work of David Puttnam and Bill Forsyth, whose likeable *Local Hero* hits the big screen in a week or two. **(ITV)**
Don't Look Now (Nicolas Roeg 1973). The one unmissable film of the week. Donald Sutherland and Julie Christie star as the bereaved parents haunted by the ghost of their dead child in Roeg's striking psychic thriller. Only worth watching in colour, mind — monochrome viewers will be completely mystified by events. **(BBC2)**

MONDAY 28 FEBRUARY

Whatever You Didn't Get. The first of the final four *Whatever You Wants* features more music from bands that have appeared in the series: Depeche Mode, SLF, Weekend, Meteors and The Birthday Party. Presumably we still won't get that film about unemployment... **(C4)**
The Truth Game. At Last The Armageddon Show. Pilger's documentary about governmental manipulation of the "facts" about nuclear power finally gets a screening, though you'd be hard pushed to find any mention of it in Thames TV's press programme notes. The cold feet of the media march ever on! **(ITV)**
Roxy Music. Filmed in concert in an old Roman amphitheatre in France. **(BBC2)**
Riverside. Sex Gang Children provide the music; Lynval Golding, David Grant, Virgin's Simon Draper and Rough Trade's Peter Walmsley discuss record company deals. **(BBC2)**

TUESDAY 1 MARCH

This Island Earth (Joseph Newman 1955). Above-average entry in the 'SF Film Festival' season (which could do with a few more flicks of the calibre of *Forbidden Planet* and *Bodysnatchers).* Aliens hijack a brilliant scientist to help them ward off attack from another lot of aliens. Could get confusing... **(BBC2)**
Arena. British premiere of the Twyla Tharp/David Byrne collaboration *The Catherine Wheel.* Says Twyla of her ballet: "The first element was actually the pineapple...I started connecting the abstract form and it moved itself around until finally I could make an association in my mind between the form of a Catherine Wheel making itself into the form of a pineapple slice. The pineapple slice making itself into a pineapple and then a pineapple making itself into a bomb and consequently one instrument of torture turned into another." She gets *paid* for this? **(BBC2)**

WEDNESDAY 2 MARCH

The Munsters.
Grandpa helps Eddie with another school project and ends up in a space research lab disguised as a bat. Sounds promising. **(C4)**
The Switchboard Operator (Dunsan Makevejev 1967). Early feature (his second) by the Yugoslav director of *WR: Mysteries Of The Organism* and the more recent *Montenegro.* Even then, it seems, Makevejev was obsessed with sex: *The Switchboard Operator* mixes lectures on sex and criminology with a fictional narrative concerning the love affair between the eponymous telephonist (Eva Ras) and a sanitary inspector(!) played by the fascinatingly-named Slobodan Aligrudic. Sounds like fun — in parts, at least. But then, Makevejev is one of the few directors able to leaven sexual politics with laughter. **(C4)**
Bones. Sounds bizarre — bluesman Taj Mahal visits Bones, an old man with a curious gift for playing the bones. **(C4)**
Barney Miller. Problems for Barney and the boys as new detective Dorsey arrives, firmly believing he's the only honest cop in the precinct. Still head and shoulders above every other sitcom on the box. **(ITV)**

Frank Galvin
has one last chance
to do something right.
THE VERDICT
5
ACADEMY AWARD NOMINATIONS
BEST FILM
PAUL NEWMAN Best Actor
JAMES MASON Best Supporting Actor
SIDNEY LUMET Best Director
DAVID MAMET
Best Screenplay
TWENTIETH CENTURY-FOX Presents A ZANUCK/BROWN PRODUCTION
PAUL NEWMAN / CHARLOTTE RAMPLING / JACK WARDEN
JAMES MASON / THE VERDICT (15) MILO O'SHEA MUSIC BY JOHNNY MANDEL / EXECUTIVE PRODUCER BURTT HARRIS
SCREENPLAY BY DAVID MAMET / BASED ON THE NOVEL BY BARRY REED / PRODUCED BY RICHARD D. ZANUCK AND DAVID BROWN
DIRECTED BY SIDNEY LUMET
Released through U.K. Film Distributors Ltd. NOW A GRANADA PAPERBACK
STARTS THURS 24th FEB
ODEON Leicester Square
PHONE: 930 6111
Sep. perfs. daily, doors open 1.15, 4.30, 7.45 p.m.
"The Verdict" at 2.00, 5.15, 8.45 p.m.
Late Shows Fri & Sat, doors open 11.15 p.m.
"The Verdict" at 12.00 midnight.
ALSO STARTS THURSDAY AT:
BIRMINGHAM Gaumont
BRIGHTON Odeon
BRISTOL Odeon
CARDIFF Odeon
DERBY Odeon
EDINBURGH Odeon
GLASGOW Odeon
LEEDS Odeon
LIVERPOOL Odeon
NEWCASTLE Odeon
NOTTINGHAM Odeon
SHEFFIELD Gaumont
SWANSEA Odeon
TORQUAY Odeon
WORTHING Odeon
FROM WED 2nd MARCH
MANCHESTER Odeon
FROM THURS 3rd MARCH
HULL Cecil
FROM THURS 10th MARCH
BRADFORD Odeon
SOUTHAMPTON Odeon
CINEMA & RELEASE DETAILS CORRECT AT TIME OF GOING TO PRESS. CHECK LOCAL PRESS FOR DETAILS.

NME READERS' POLL

THE JAM: best group, live act, event of the year, single, album, male singer, songwriter, best dressedmale, haircut, most wonderful human being, guitar bass, drums. Pic: Anton Conbijn

the group

1. THE JAM
2. SIMPLE MINDS
3. THE CLASH
4. SIOUXSIE & THE BANSHEES
5. ABC
6. ECHO & THE BUNNYMEN
7. ELVIS COSTELLO & THE ATTRACTIONS
8. THE STRANGLERS
9. NEW ORDER
10. U2
11. JAPAN
12. DEXYS MIDNIGHT RUNNERS
13. THE CURE
14. YAZOO
15. MADNESS
16. THE FALL
17. BAUHAUS
18. KID CREOLE & THE COCONUTS
19. BIRTHDAY PARTY
20. SHALAMAR

female singer

1. SIOUXSIE SIOUX
2. ALF
3. GRACE JONES
4. MARI WILSON
5. CARMEL
6. TRACEY THORN
7. KATE BUSH
8. CLARE GROGAN
9. BOY GEORGE
10. DIONNE WARWICK
11. KIM WILDE
12. CHRISSIE HYNDE
13. NINA SIMONE
14. TOYAH
15. ALISON STATTON
16. ANNABELLA LU WIN
17. DONNA SUMMER
18. JENNY BELLESTAR
19. EVELYN KING
20. LESLEY WOODS

male singer

1. PAUL WELLER
2. ELVIS COSTELLO
3. BILLY MACKENZIE
4. BOY GEORGE
5. DAVID BOWIE
6. IAN McCULLOGH
7. JOE STRUMMER
8. JIM KERR
9. MARC ALMOND
10. ROBERT WYATT
11. PETER MURPHY
12. MARTYN FRY
13. ROBERT SMITH
14. DAVID SYLVAIN
15. HUGH CORNWELL
16. MARVIN GAYE
17. BONO
18. KEVIN ROWLANDS
19. BRYAN FERRY
20. MARK E. SMITH
20. GREGORY ISAACS

creep of the year

1. MARGARET THATCHER
2. BOY GEORGE
3. RONALD REAGAN
4. PAUL WELLER
5. PETER POWELL
6. SIMON LE BON
7. KEVIN ROWLANDS
8. MARC ALMOND
9. MARTIN FRY
10. STEVE WRIGHT
11. NICK HEYWOOD
12. E.T.
13. SHAKING STEVENS
14. ADAM ANT
15. RENEE & RENATO

THATCHER: creep of the year.

most wonderful human being

1. PAUL WELLER
2. KEN LIVINGSTONE
3. JOHN PEEL
4. RICK MAYALL
5. DAVID BOWIE
6. ELVIS COSTELLO
7. YOSSER HUGHES
8. E.T.
9. BOY GEORGE
10. JOE STRUMMER
11. POPE JOHN PAUL
12. CAPTAIN SENSIBLE
13. TONY BENN
14. DAVID SYLVAIN
15. SIOUXSIE

songwriter

1. PAUL WELLER
2. ELVIS COSTELLO
3. STRUMMER/JONES
4. MARTIN FRY
5. GREEN GARSIDE
6. DAVID SYLVAIN
7. JIM KERR
8. SIOUX/SEVERIN
9. DIFFORD/TILBROOK
10. KEVIN ROWLANDS
10. MARK E. SMITH

singles

1. **TOWN CALLED MALICE**/The Jam
2. **THE MESSAGE**/Grandmaster Flash
3. **BEAT SURRENDER**/The Jam
4. **TEMPTATION**/New Order
5. **SHIPBUILDING**Robert Wyatt
6. **COME ON EILEEN**/Dexys Midnight Runners
7. **THE BITTEREST PILL**/The Jam
8. **STORY OF THE BLUES**/Wah
9. **STRAIGHT TO HELL**/The Clash
10. **MAD WORLD**/Tears For Fears
11. **GOLDEN BROWN**/The Stranglers
12. **PARTY FEARS TWO**/Associates
13. **THE LOOK OF LOVE**/ABC
14. **BACK OF LOVE**/Echo & The Bunnymen
15. **SEXUAL HEALING**/Marvin Gaye
16. **GHOSTS**/Japan
17. **DO YOU REALLY WANT TO HURT ME**/Culture Club
18. **THE BOILER**/Specials AKA & Rhoda
19. **PROMISED YOU A MIRACLE**/Simple Minds
20. **SAY HELLO WAVE GOODBYE**/Soft Cell

SIOUXSIE: female singer, best dressed female, best dressed sleeve. Pic: Anton Conijn

long players

1. **THE GIFT**/Jam
2. **COMBAT ROCK**/The Clash
3. **NEW GOLD DREAM**/Simple Minds
4. **IMPERIAL BEDROOM**/Elvis Costello
5. **LEXICON OF LOVE**/ABC
6. **DIG THE NEW BREED**/Jam
7. **A KISS IN THE DREAMHOUSE**/Siouxsie & The Banshees
8. **TOO RYE AY**/Dexys Midnight Runners
9. **PORNOGRAPHY**/The Cure
10. **SONGS TO REMEMBER**/Scritti Politti
11. **UPSTAIRS AT ERIC'S**/Yazoo
12. **KISSING TO BE CLEVER**/Culture Club
13. **SULK**/Associates
14. **HAPPY FAMILIES**/Blancmange
14. **LOVE OVER GOLD**/Dire Straits
16. **PETER GABRIEL 4**/Peter Gabriel
16. **HEX ENDUCTION HOUR**/The Fall
18. **LA FOLIE**/The Stranglers
18. **GARLANDS**/The Cocteau Twins
18. **JUNKYARD**/Birthday Party
18. **AVALON**/Roxy Music

1982

IN THE GREATEST upset since Brighton's cup win at Anfield, rank outsiders The Jam have beaten all the odds to snatch a dramatic last minute triumph in this year's readers poll.

The virtually unknown Woking-bred threesome are in fact no longer with us but there can be no doubt as to the impression they have made on the nation's pop pickers. They have won not only top group — for the *fourth* year running, beating Led Zeppelin's record of three consecutive triumphs in the '70s — but also 12 other categories, twice as many as they took last year.

Not even the Falklands war or the Greenham Common peace protest could impinge on their immovability and so our hearty commiserations, sorry *congratulations* must once again go out to Messrs Weller, Foxton and Buckler.

Beneath the Woking Wonders, however, things are nowhere near as settled as they have been for the past two years. If one ignores the votes cast for The Jam and looks instead at the runners-up spot in each category a more varified and shifting picture emerges: in this new hierarchy, Simple Minds have risen to number two band, Kid Creole And The Coconuts make second best live act and Elvis Costello is runner up both as songwriter and male singer.

Of the old guard, The Clash have enjoyed their best poll position for years — they copped second best LP, third best band, songwriters and haircut — while Siouxsie has triumphed yet again in the female vocal stakes, narrowly beating a strong challenge by Alf of Yazoo and even a small threat by Boy George. The Banshees also showed up strongly elsewhere, 'A Kiss In The Dreamhouse' winning best dressed sleeve and Siouxsie finishing best dressed female, with drummer Budgie and guitarist John McGeoch finishing runners-up in their respective instrumental sections.

But '82 was also a great year for new names, Wham taking the dance floor section with 'Young Guns', ABC making the top five in the group category, Grandmaster Flash running up in the singles list with 'The Message', Tracey Thorn among the female singers while even one-time *NME* tealady Gary Crowley sneaks into the top ten radio shows with his Tuesday Club.

Apart from The Jam, one or two others managed to hold on to their titles, John Peel hosting the hottest thing on the airwaves for the 21st year running and Margaret Thatcher proving opinion polls correct with her Creep Of The Year accolade.

Other worthy winners — all for the first time were Madness (video), Vince Clark (electronics), *The Young Ones* (TV show), *E.T.* (film) and Helen O'Hara of The Emerald Express (miscellaneous instrument).

There were also some notable absentees — The Human League, Squeeze, Ultravox all slipped dramatically along with last year's best new group Altered Images — and those such as Echo And The Bunnymen who failed to capitalise on last year's success in the way they might have hoped.

Still, there's always next year and who's to bet that The Style Council won't be up there making the running. As things stand, Paul Weller looks very unlikely to surrender.

live act

1. THE JAM
1. KID CREOLE & THE COCONUTS
3. THE CLASH
4. SIMPLE MINDS
5. ELVIS COSTELLO & THE ATTRACTIONS
6. U2
7. SIOUXSIE & THE BANSHEES
8. ECHO & THE BUNNYMEN
9. BAUHAUS
10. CULTURE CLUB

dancefloor favourite

1. **YOUNG GUNS GO FOR IT**/Wham
2. **PRECIOUS**/Jam
3. **THE MESSAGE**/Grandmaster Flash
4. **WALKING ON SUNSHINE**/Rockers Revenge
5. **PAPA'S GOT A BRAND NEW PIGBAG**/Pigbag

WHAM: dance foloor favorite. Pic: Peter Anderson

best dressed sleeve

1. **A KISS IN THE DREAMHOUSE**/Siouxsie & the Banshees
2. **Dig The New Breed**/The Jam
3. **LEXICON OF LOVE**/ABC
4. **NEW GOLD DREAM**/Simple Minds
5. **THE GIFT**/The Jam

event of the year

1. THE JAM SPLIT
2. THE FALKLANDS WAR
3. GREENHAM COMMON
4. THE WORLD CUP
5. THE POPE'S VISIT

best dressed male

1. PAUL WELLER
2. BOY GEORGE
3. AUGUST DARNELL
4. DAVID SYLVAIN
5. BRUCE FOXTON
6. MICHAEL FOOT
7. MARTIN FRY
8. KEVIN ROWLANDS
9. BRYAN FERRY
10. CAPTAIN SENSIBLE

best dressed female

1. SIOUXSIE SIOUX
2. BOY GEORGE
3. MARI WILSON
4. GRACE JONES
5. TOYAH WILCOX
6. BANANARAMA GIRLS
7. KIM WILDE
8. CLARE GROGAN
9. PRINCESS DIANA
10. ANNABELLA LU WIN

haircut

1. PAUL WELLER
2. TERRY HALL
3. JOE STRUMMER
4. MARI WILSON
5. BOY GEORGE

VINCE CLARK: electronic instrumentalist.

electronics

1. VINCE CLARK
2. DAVE GREENFIELD
3. DAVID BALL
4. MICK McNEILL
5. THOMAS DOLBY

guitar

1. PAUL WELLER
2. JOHN McGEOCH
3. ROBERT SMITH
4. MICK JONES
5. THE EDGE

bass

1. BRUCE FOXTON
2. J.J. BURNEL
3. MICK KARN
4. PAUL SIMONON
5. DEREK FORBES

drums

1. RICK BUCKLER
2. BUDGIE
3. PETE DE FRIES
4. STEVE MORRIS
5. SLY DUNBAR

miscellaneous

1. THE EMERALD EXPRESS/violin
2. STEVE NAIVE/keyboards
3. SAXA/sax
4. STEVE NICHOL/trumpet
5. LAURIE ANDERSON/violin

radio show

1. JOHN PEEL
2. KID JENSEN
3. MIKE REID
4. STEVE WRIGHT
5. LENNY HENRY'S SUNDAY HOOT
6. ALEXIS KORNER
7. WALTERS WEEKLY
8. MIKE SWEENEY
9. GARY CROWLEY'S TUESDAY CLUB
10. TOP 40

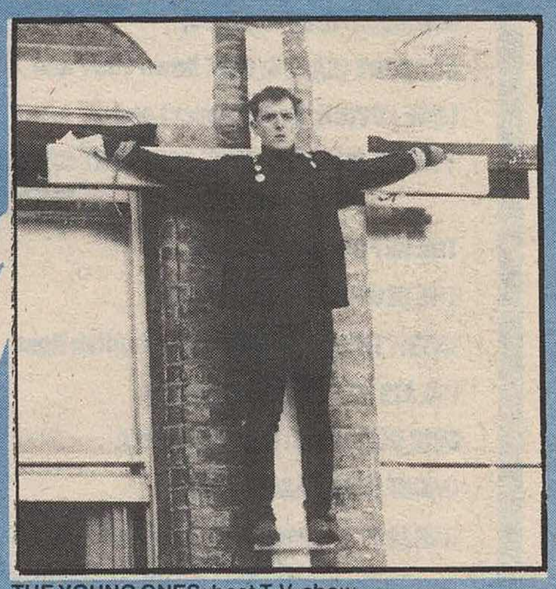
promo video

1. **HOUSE OF FUN**/Madness
2. **BUFFALO GALS**/Malcolm McLaren
3. **THE BITTEREST PILL**/The Jam
4. **ROCK THE CASBAH**/The Clash
5. **POISON ARROW**/ABC
6. **OUR HOUSE**/Madness
7. **PASS THE DUTCHIE**/Musical Youth
8. **GOLDEN BROWN**/The Stranglers
9. **SHOCK THE MONKEY**/Peter Gabriel
10. **RIO**/Duran Duran

MADNESS; best video.

tv shows

1. THE YOUNG ONES
2. BOYS FROM THE BLACKSTUFF
3. THE TUBE
4. CORONATION STREET
5. MINDER
6. TOP OF THE POPS
7. OLD GREY WHISTLE TEST
8. GOING OUT
9. WHATEVER YOU WANT
10. THE MUNSTERS



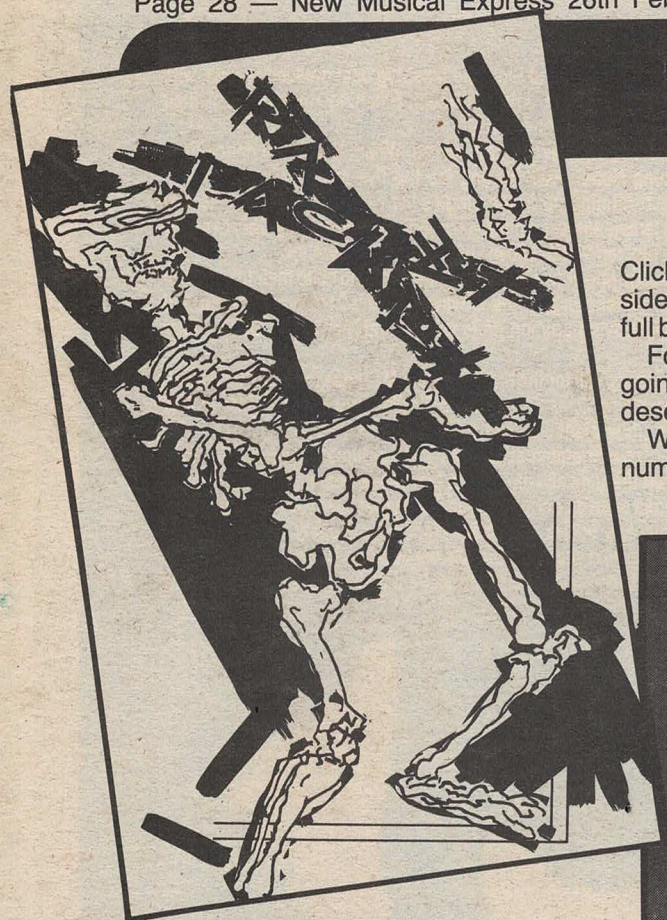
THE YOUNG ONES: best T.V. show

film

1. E.T.
2. BLADE RUNNER
3. POLTERGEIST
4. THE WALL
5. CAT PEOPLE
6. DIVA
7. THE THING
8. TRON
9. ROCKY III
10. MAD MAX II

E.T.: film of the year. Pic: Peter Anderson

THE NME RACKET PACKET



TRACKS

CURTIS MAYFIELD: Dirty Laundry
ANIMAL NIGHTLIFE: Shark Fin Soup
THE BOX: Out
EDDY GRANT: Hello Africa
HEARTBEAT: Spook Sex
THE CORPORATION: Hard Times
THE MIGHTY DIAMONDS: Lucky
IMAGINATION: Follow Me
SHRIEKBACK: Mothloop II
MADNESS: Grey Day (live)
GREGORY ISAACS: Cool Down The Pace
LENE LOVICH: Never Never Land
PRINCE CHARLES & THE CITY BEAT BAND: Cash (Cash Money)
THE REPUBLIC: My Spies
THE BLUEBELLS: Aim In Life
EVERYTHING BUT THE GIRL: English Rose
PALAIS SHAUMBURG: Hockey
ERIC BOGOSIAN: Live At The ICA
ORCHESTRA JAZIRA: Love
BENJAMIN ZEPHANIAH: This Policeman (Is Kicking Me To Death)

Twenty great grooves for £2.10p.

Click your fingers to the bone and get hip to the 'NME Racket Packet', the hottest helping of hullabaloo this side of spoooksville. If you want the din that wins, just check the dazzling display of dance masters on our full blast cast below.

For our budget-priced winter collection we've gone in a big way for the classsy combos we reckon are going to be crucial in '83. But the big names are in there too, along with a couple of unsung names that deserve the attention of your ears and feet as much as the heavyweights.

What's more, our twenty track tapeaway comes at just £2.10, plus any three of our six coupons—number three is below, together with your order form.

Tracey Thorn *Curtis Mayfield* *'Mad'man*

Little Esther *Miles Davis* *Johnny Otis*

TRACKS

LITTLE ESTHER: T'Ain't What You Do
H-BOMB FERGUSON: My Brown Frame Baby
SAM 'THE MAN' TAYLOR: Midnight Rambler
THE THREE BARONS: The Milkshake Stand
JOE TURNER: Howling Winds
ART PEPPER QUARTET: Brown Gold
TINY GRIMES & CHARLIE PARKER: Romance Without Finance
LITTLE ESTHER, MEL WALKER & THE JOHNNY OTIS SHOW: Cupid's Boogie
GATEMOUTH MOORE: I Ain't Mad At You
JOHNNY OTIS: All Nite Long
FATS NAVARRO: Spinal
BABS GONZALES: Ornithology
EDDIE JEFFERSON: The Birdland Story
CHARLIE PARKER & MILES DAVIS: Another Hairdo
SLIM GAILLARD & BAM BROWN; The Jam Man
MISS RHAPSODY & SLAM STEWART: Sweet Man
HELEN HUMES: Rock Me To Sleep
THE RAVENS: Write Me A Letter
SAM PRICE & KING CURTIS: Rib Joint

19 vintage R&B, Bebop & Jazz cuts for £1

Step out in style with the musical aristocracy of America's celebrated Savoy label for a night spent 'Stompin' At The Savoy. *NME* extends its invitation courtesy of Arista Records, who've let us hipsters and flipster loose amid the Savoy stars of the furious '40s and '50s to compile the only cassette that jumps, jives, smooches, shouts, honks and bebops . . .

Croon your way down to the milkshake stand with The Three Barons. Hang out with the hep cats on the corner and trade jive talk with Babs Gonzalez and Slim Gaillard. Drop by Birdland to stand in on a session with Charlie 'Yardbird' Parker. Rock all night along with Johnny Otis, or simply bomb out with H Bomb Ferguson.

All this and more for a solitary greenback. Be there or be square.

The price for both the 'NME Racket Packet' and 'Stompin' At The Savoy' is £3.10. Sorry, but 'Stompin' is NOT available separately.

BOTH CASSETTES £3.10

COUPON NO 4
NME RACKET PACKET
STOMPIN' AT THE SAVOY

ALSO: STOMPIN' AT THE SAVOY

How to order

1) Fill in the order form in block capitals and tick which cassette you require.

2) Make out your cheque or postal order (UK and Republic of Ireland) to IPC Magazines Ltd.
OVERSEAS ORDERS: It is too expensive for us to process foreign cheques, so we will accept Post Office Giros only, payable to IPC Magazines Ltd, account number 5122007.

3) Send your order forms with your cheques or postal order or Post Office Giro, plus three tokens to *NME* Racket Packet Cassette Offer, PO Box 64, Borehamwood, Hertfordshire WD6 1BA. *Important* please keep a record how much you have sent, what you ordered, and when you posted it.

CLOSING DATE: No orders will be accepted after May 1, 1983.
DELIVERY: This will take a minimum of 7 days from receipt of your order (to allow cheques to be cleared) and should take no more than 28 days. Overseas orders will be despatched by surface mail and take longer.

ENTRIES: If you have not received your cassette within 28 days (UK and Republic of Ireland) please write to us again at the Borehamwood address (*not* the *NME* offices) and state what you have ordered and the date you posted it. Overseas readers must allow for the speed of surface mail

NO further correspondence will be entered into after May 31, 1983.

PLEASE SEND		Tick ONE Box
Both cassettes @	£3.10 (UK)	☐
IR	£4.00 (Rep of Ireland)	☐
	£3.50 (Overseas)	☐
NME Racket Packet @	£2.10 (UK)	☐
	£2.75 (Rep of Ireland)	☐
	£2.40 (Overseas)	☐

NAME .....
ADDRESS .....
.....
.....
.....

POST TO: *NME* RACKET PACKET CASSETTE OFFER
P.O Box 64 Borehamwood, Hertfordshire WD6 1BA

Any order received after MAY 1 will not be accepted and will be returned to the sender

LPs

If U2 go down to the woods today . . .

Bono and Boy pic Anton Corbijn

U2

War *(Island)*

"If people come along expecting the world from U2 then they're gonna get it. I'm not afraid we won't be able to give it to them." Bono Vox 1981.
"What interests me are the three primary colours; bass, guitar and drums. The three sounds are basic enough to have unlimited resources." Bono Vox 1982.

U2 RUN AGROUND ON ROCK

SOME THREE years ago 'Boy', U2's debut album, was released and — pivoting on "the three primary colours" — it was and still stands as one of the most refreshing and strongminded rock albums ever released. A voyage through adolescence to the threshold of manhood, 'Boy' moved from fear, remorse, elation to realisation with a crisp agile music and spinning celestial spirit in its sense of wonder and joy of discovery.

With 'Boy', U2 moved out into the wide world beyond their native Dublin, determined to maintain their strong purpose and dignity within the hoary world of rock'n'roll but always holding belief in the power and potential of both rock music and its culture.

Having toured extensively and exhaustively they released 'October', their second album, but this time round they were firmly entrenched in the terrain 'Boy' had so successfully breezed over, embroidered and elevated. The rock beast was devouring their initial zest and individuality.

Perhaps saddest of all, Bono's heartfelt Christianity, which for the first time came clearly to the fore, was transposed over a cumbersome, bloated rocky noise as a pointed but plain liturgy, lacking the sheer passion and exuberance of *great pop music*. Despite a few good moments, 'October' failed where 'Boy' had succeeded — unable to convey or sustain the intended mood of the album.

From the spring and hope of 'Boy' through the austere autumn of 'October' we come to the violent raging winter and the backdrop for 'War'. The 11-year-old freshfaced, innocent kid from the debut album is again pictured on the cover but now his face has a distinct look of alarm. On the inside sleeve our four warriors wrap up against the frozen Scandinavian wastes. Although personal allegiances and commitments remain, 'War' depicts a world in conflict and disintegration.

Which is hardly news to anyone. The first thing that strikes about this record is that it's constructed from the detached viewpoint of a cocooned rock band. Perhaps they really have just woken up to what's going on; perhaps they feel that only now, after seeing many of the terrors and tragedies in the world at first hand, are they in a position to write about them; or perhaps it is part of a contrived strategy to illustrate the growing awareness of four young men. Whatever, it doesn't stop much of what is here from sounding like hapless, dated Clash style agit-pop.

The little drummer boy artillery lambast of 'Sunday Bloody Sunday' opens; lyrically and musically it remainds me of a slightly superior Stiff Little Fingers, hardly what the world needs right now. The singing of Bono Vox is much better than Jake Burns, however; indeed his strong melodic voice is a rare quality in rock music and even when the songs and performances sink low (and they do sink very low in places), it still resounds — clear and graceful.

'Seconds' is the album's oddest musical creation — the militaristic beat of 'Sunday Bloody Sunday' played on a big booming bass line at halfspeed and overlaid with brash acoustic guitars, it sounds something like a remixed 'Eve Of Destruction'. The subject matter is international terrorism — in or outside of government: *"Held to ransom, hell to pay,/A revolution everyday/USSR, DDR, London, Peking/It's the puppets/It's the puppets who pull the strings."*

The second salient factor about 'War' is that it over-reaches itself, I think of the great personal fury of songs like 'Out Of Control' and 'I Will Follow' and the line in 'Rejoice — *"I can't change the world/But I can change the world in me"* and wonder exactly what they hope to have achieved with this literal but sincere sloganeering. Looks like just another fly poster on the wall.

Where 'Boy' floated and stung 'War' is hog tied and hamfisted, where 'Boy' shone and flowed 'War' is dull and static where 'Boy' propelled lucid pellets of fire and imagination 'War' cranks out blank liberal awareness.

After the outstanding 'New Year's Day' — which as Barney Hoskyns noted in his singles review is their finest single since 'I Will Follow' — the album declines quite dramatically. Using tribal wars in youth culture as an analogy to wars between nations, 'Like A Song' underlines again how they invest and expect too much from 'rock culture': *"And we love to wear a badge, a uniform/And we love to fly a flag/But I won't let others live in hell . . . /And we fight amongst ourselves/Too set in our way to rearrange."*

Who, forgodsake, gives a damn? Rock music as a naive communal 'we can change the world' pursuit went *rigor mortis* when the Stones played Altamont and the three Js (Janis, Jimi and Jim) topped themselves. If it's to be stirred to life again, it will be through spontaneous action — not calculated manifestoes from the soap box.

The messy punky scatterfire of 'Like A Song' — redolent of their most overwrought live work — fades into side two where the art of lyrical shadow boxing meets musical disintegration and the result is dreadful. 'The Refugee' is a hapless gung-ho approximation of 'funk' rock with its ridiculous *"Whoooah — ooooh — she's a refugee"* chorus hardly befitting the subject matter. The rest of the side is a voyage through slashing, blaring rock histrionics — 'Red Light' is a sweaty, grinding labourious navvy rock work-out and 'Surrender', with its *"the city is a mean and cruel place"* lyrics, sounds particularly hackneyed.

'War' sticks basically to the primary colours (although there are occasional embellishments from trumpet and violin). Consider then a record that attempted the same theme as 'War' — a start of the decade, state of the earth concept — Marvin Gaye's 'What's Going On'. It had to use a maze of strings, woodwind and horns to generate its daunting, haunting mood. One wonders if the basic rock format is equipped to deal with such a task.

The closing '40' relieves the frontal assault with the most overtly spiritual song on the record. I have a lot of personal sympathy with Bono's beliefs but I don't think he's ever put them across strongly or provocatively enough, and '40', rendered as a summer seminar round the campfire acoustic song of praise, is another disappointing failure.

I could never underestimate U2's concern or their sincerity but for me the uplifting passions and preoccupations that grasped the imagination on 'Boy' are buried too deeply in the density and overdrive of 'War' to have any effect. For everything the LP tries to express I can pick out music from Van, Otis, Aretha; or even — for a sound that really rises like the howling seas and erupts like a volcano — any of Phil Spector's mini-orchestral epics is far more effective than the corrosive brutal dynamics of this *rock music.*

In spite of itself 'War' is another example of rock music's impotence and decay.

Gavin Martin

SUNSHINE SUPERMAN

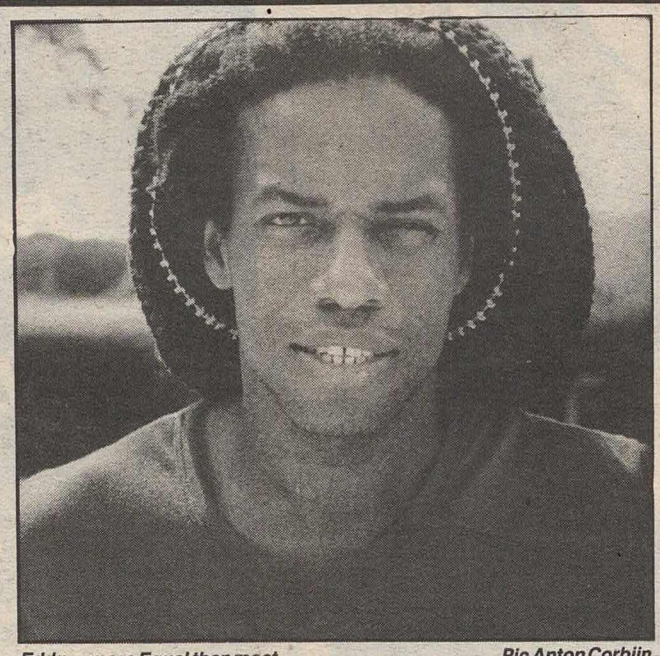
EDDY GRANT

Walking On Sunshine *(Ice)*

MORE THAN ten years before there was 2-Tone — indeed when 2-Tone was just a tingle in the soles of Jerry Dammers' shoes — there were The Equals; they had the best band name ever (except perhaps for The Dead Boys) but they made a great noise too, leaping around in big blouses and bellbottoms from 1968 to 1971 and producing casual gems like 'Baby Come Back' — their first million-seller, originally recorded as a B-side. When they dissolved the only proof of perfection past left were three great singles and Eddy Grant.

Eddy Grant is such a singular success story because unlike most other black singers he seems human; neither shallow sharp-stepping Me Generation optimism endlessly reiterated or Rastafarian ranting against baked beans, sliced bread and everything Babylonian. He is the crooner as regular Joe; depressed at times, optimistic at others — illustrated illustriously on Side One of this long-playing record (originally released in 1979) where 'Living On The Frontline' is sandwiched between two versions of 'Walking On Sunshine.' In fact the whole record is a wonderful thing — the only exception being 'Singing In Guyana', which is enough to make anyone — heh heh — commit mass suicide.

Julie Burchill



Eddy — more Equal than most.

Pic Anton Corbijn

STODGE AND CHIP

PORTION CONTROL

I Staggered Mentally *(In Phaze)*

PORTION CONTROL serve a plateful of Cabaret Voltaire, a side order of D.A.F. and a dollop of Chrome. It's heavy going, but amidst the stodge one can taste a couple of tempting mouthfuls.

"Hard, rhythmic electronics" is how the situationist commandos of Portion Control — John Whybrew, Ian Sharp and Dean Paviani — describe their music. But, as with Psychic Television, music is only one prong of their "media assault". Not having seen them live, I can only guess that the "appropriate visuals" consist of a montage of ominously juxtaposed images of brutality, claustrophobia and alienation.

Such moods are all too easy to contrive with electronic instruments. What could be more innately inhuman and threatening than a machine, especially if it evokes the rhythms and textures of the harsh, even malignant, urban-industrial nightmare? Creating a passable soundtrack to Fritz Lang's *Metropolis* is no great feat. Humanising the chip — as have done artists as various as Marvin Gaye, Eno and Depeche Mode — is the real challenge.

But whilst 'I Staggered Mentally' will hardly soothe the furrowed brow, only intermittently does it wrack the soul with anguish. The problem lies with the proliferation over the last few years of this genre of musical masochism. Portion Control have no angle which the Cabs, Chrome, Family Fodder and many others have not already covered.

It doesn't help that Portin Control advertise their intent so blatantly. With the primal scream sleeve, menacing song-titles and hardcore manifesto, they've painted themselves into a corner. Anything less than a 'Half Machine Lip Moves' was bound to feel overblown and cliched.

But a few effective passages indicate that Portion Control may yet dish up the goods, either by changing their preoccupations or else giving the existing strategy the welly it needs to make it work.

Until then, take it away, waiter.

Mat Snow

THE PARTISANS

The Partisans *(No Future)*

ANOTHER WEEK, another anarchy record. Once again the sales have been so massive that the *NME* coffers have had to be prised open and actual *money* parted with in order to obtain a copy of this highly sought-after little item.

This time, it's The Partisans who, despite looking rather evil on the face-up-against-the-telephone-box cover, are revealed on the back to be quite a respectable looking bunch who wear *clean* UK Subs T-shirts — even if they do call themselves by names like Spike and Shark and sing songs called '17 Years Of Hell' and 'Don't Blame Us'.

It's all very easy to sneer at a record like this for its adoption of the ringed A as a cultural icon, for its predictability or for the sensory deprivation dash of its musical base. Somehow, though, The Partisans have a great deal more charm and appeal than any of the tribe they immediately associate themselves with.

The essential difference is that The Partisans have a genuinely youthful exuberance which immediately distinguishes them from born-too-early menopausal groaners like the UK Subs or Crass. Given a little less respect for the old lags, mind you, they might amount to a little more.

The Partisans are essentially an unpretentious youth club band making it big. Their lyrics are eminently sensible and they are not without a certain charisma — good luck to them.

Don Watson

MOTOR CITY BLUEGRASS

VARIOUS ARTISTS

Cruisin' Ann Arbor *(Ann Arbor Music Project-US import)*

'CRUISIN' ANN Arbor' immortalises original work by 12 new bands from the Detroit and A² areas — including winners from the local popularity poll conducted by *The Metro Times* ('Detroit's Alternative Publication of News and the Arts', a sheet which ranks right up there with *The Austin Chronicle'* for local-muso hipnitude).

And if you're wondering what the haps round Motor City *are* these days you may be in for the shock I was when I found that the best stuff (at least on this sampler) is *C&W*. Sometimes straight, sometimes pastiched, it's performed here by the likes of George Bedard and his Bonnevilles, The Urbations (their 'Surfboard Baby' boasts the collection's primo couplets, cf: *"Surfboard baby where did you get your board/I've seen you strap it on your 1934 Ford"),* The Steve Newhouse Band, The Blue Front Persuaders (who warble a lighthearted little Ry Cooder ripoff about a guy whose girl blows his unemployment cheque *on* blow), and Ragnar Kvaran. Ragnar, who has a great goofy voice, contributes a Cramps-worthy tune about how the devil pursues those who overeat ('Cookies For Breakfast'), eventually divesting them of their loved ones' loyalty.

All this happens on the 'Uptown' side; 'Downtown' is given over to three-piece minimo-minimalism (Non-Fiction, whose Miller brothers can list the two Destroy All Monsters singles in their personal discography), pedestrian/derivative local lectures (VVT, the Gene Pool Band, and poll-toppers SLK who've grown from a six to an eight-piece Devoid outfit). There's also hardcore from The Cult Heroes, who include a note to the effect that their track was penned in "the Federal Correctional Institute, Lexington, Ky". That's a junk detox bin as old as Burroughs — it's also one Olde Detroit tradition better buried with memories of guitar armies (since it was one major reason they never materialised).

In toto, though, a lively listen — and considering it comes to you live from Joe's Star Lounge in Ann Arbor, you can forgive the sound if you wanna satiate your curiosity. Available for five bucks (that doesn't include postage) from: Ann Arbor Music Project, P.O. Box 8044, Ann Arbor, MI 48107 USA.

Cynthia Rose

FAILING TO GET THE GIST

THE GIST

Embrace The Herd *(Rough Trade)*

HOW, WE once again ask, can a band as original as Young Marble Giants have split into two bands as unexceptional as Weekend and The Gist?

'Embrace The Herd' is not an album of the despair-inducing dreadfulness of 'La Variete'; there is still the spiky charm of Moxham's bass to give an edge to the whimsy. Alas, without the opposing clarity of Alison's voice, the tension that made Young Marble Giants so terrifying is lost. The result is a set of quirky songs that are vaguely interesting...but no tingles.

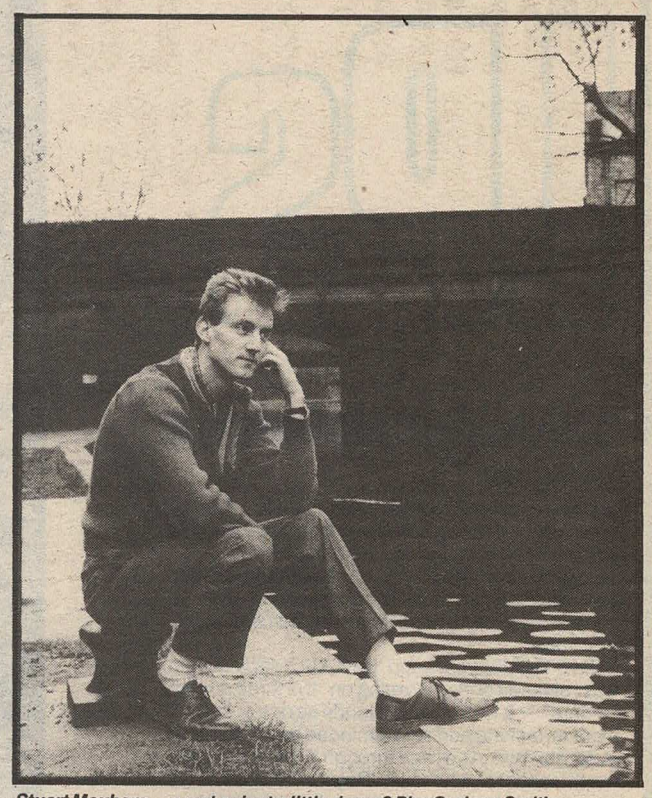
The instrumentals on this collection at least have a touch more bite than the unbearably coy twiddles of Weekend, but really you can spend 30 seconds waiting for something significant to happen before the attention drifts and you find yourself musing on matters entirely unconnected for the remainder of the record.

The last thing I wanted out of The Gist was more of the YMG's formula. What I *had* hoped for, though, was some sort of forward progression. What movement we have here is at best sideways, and mainly backwards.

Three of these tracks were actually home-recorded and that 'musical evening in' atmosphere surrounds the rest of the album. It has the feeling of firesides, Welsh cottages and shaggy dogs, which is not entirely without its charm but ultimately inconsequential.

Mind you, making a synthesiser sound rustic is quite a notable achievement.

Don Watson



Stuart Moxham — a wet or just a little damp? Pic: Graham Smith

Minuteman D. Boon

GETTING BETTER BY THE MINUTE

MINUTEMEN

What Makes A Man Start Fires? *(SST)*

IF YOU want more needle-time for your money, 18 songs clocking in at between 52 seconds and two and half minutes may seem a poor deal. But if you search for that *crucial* LP, then this is for you.

File this LP with 'Live At The Witch Trials' or 'The Modern Dance', because 'What Makes A Man Start Fires?' is one of those rare albums that affects the parts other records don't even attempt to reach.

Lumped in with the LA 'hardcore' scene, Minutemen play live with all the gonzo frenzy of anyone brought up on the first three Ramones albums. Singer/guitarist D.Boone, a vast smiling Blob-like creature, bounces up and down onstage like a gigantic jack-hammer, with the passionate urgency of a thin man desperately struggling to get out.

And this sense of frustration animates every moment of this album. Words and music just aren't adequate to express Minutemen's driving extremes. But 'What Makes A Man Start Fires?' is no bludgeoning rant. Packed into the 90-second average length of a Minutemen song is more tension, more emotion and more musical invention than in a lifetime of Southern Death Cult.

Minutemen play cross-bred music, drawing furious brevity from archetypal punk and infusing it with the structures, rhythms and melodic forms of jazz and funk. Try to imagine the sound of early Gang Of Four, The Fall and Pere Ubu amalgamated, speeded up and compressed into blinding bursts of amyl-nitrate. Something like that.

George Hurley on drums plays flashing, inverted jazz-punk signatures. Bassist and principal writer Mike Watt counterpoints with simple but telling patterns. Darting and weaving comes D.Boons's utterly distincitive guitar. Recalling heroes such as Tom Verlaine or even Wilko Johnson, he veers quicksilver-like from off-beat clip to trebley chop to spidery abstractions to fluid, lyrical grace. And reflecting his guitar's high-pitched angst, he howls with the voice of a man trying to warn a crowd of drunken disbelievers.

And what does he sing? Here are the lyrics of 'Mutiny In Jonestown': *"Cast off! Me in these ropes?/ I'm one knot tangled in the heap/ I know it's paradox with my dreams/ The ship's creaking/ Taking on bullshit/ I fucking scream: jump ship!"*

As absurdly gnomic as Beefheart, but in the same mysterious way, as electrifying and moving.

Flame on!

Mat Snow

LIVE DATES · FEB · 24 · MANCHESTER · HACIENDA FEB · 25 · LEEDS · POLYTECHNIC
FEB · 26 · ST ALBAN'S · CITY HALL FEB · 27 · BRIGHTON · JENKINSON'S MARCH · 7 · LONDON · LYCEUM

THE BIRTHDAY PARTY
12" EP THE BAD SEED 4AD
BAD 301

Hear at last!
Roy Harper
Work of Heart
Limited edition
Real Time copied
onto
MAXELL UD 90
1+1
"Harper is to Britain what
Joel & Springsteen are to America"
Derek Jewell - Sunday Times (LP of the year)
As close as you'll get to the soul of a great musician
On tour now!

WHOLE LOTTA SUN KING

JERRY LEE LEWIS

The Sun Years *(Charly)*

"NOW IS the winter of our discontent made glorious summer by this SUN of Memphis, Tennessee," as the Bard said, donning his cat clothes and running an oily rag over his sadly quiffless dome.

What a fabulous undertaking this is! A 12-record set of 209 (!) of the pumpin' piano man's Sun studio takes. If old age and herpes haven't taken their deadly toll, this is the thing to trigger massive coronary infarction in the failing rocker's breast. Mortgage the video! Sell the kids!

Sam Phillips and his artists created one of the most characteristic and enduring of all rock 'n' roll sounds; some would say THE definitive '50s noise — forever fresh and immediate, arrowing directly from the little studio at 706 Union Avenue, to the hearts and minds and feet and haircuts of millions.

I contend that you simply cannot lump this vital and alive music in alongside all its many and varied derivatives and bastard offspring when 'rock' is being dragged out for its, by now, ritual humiliation. The music of J.L.Lewis and his Sun cohorts and rivals will be relevant as long as there are people around with ears to hear and enjoy simple, good-time, jumpin' music created spontaneously and performed with tons of heart and soul and good humour. M'lud.

Part of the reason for this music's singular vividness is detailed in Sam Phillips' introduction to the accompanying booklet, viz: "Generally I didn't go in for overdubbing. Still don't, even if they get 94 tracks. I understand all the techniques and all the bullshit but I just don't see the spontaneity. I'm not trying to go back in time and I don't say that you shouldn't overdub the occasional instrument. Sure, I'm not against improvement or new techniques but I feel that you can have too many crutches, too many shots, too many opportunities...Today I see and hear too much of the lack of the real soul that has to come with knowing 'this is it'. I like the originals, I like things that I know are there because somebody feels, 'I can do it. It might take one take, or four, or whatever, but I can do it myself, *right here and now*."

Precisely. Listen to the Sun recordings, listen to the sound of the first Beatles album or the first Clash album, for that matter. There is no one in the way, no one between the listener and the immediate recording experience. It's the nearest thing to a live performance for an audience of one — you, the listener. Maybe the best production on records is that where you don't notice the producer.

This stack of Lewis takes, mistakes, out-takes and in takes is a sparkling testament to and documentation of the Sun recording process and the creation of JLL's rock 'n' roll hit records. In many cases the compilers have seen fit to include snippets of conversation between Jerry and his fellow musicians — fluffs, bum tries, breakdowns and anything else that provides an insight into the recording process and the nature of the remarkable Lee Lewis himself. Younger readers can research the essential facts of the man's career elsewhere. If I suggest that he was, in many ways, the Johnny Rotten of his time that will nudge you in the right direction.

Included here is the bizarre burst of in-studio moral and religious fervour that necessitated Sam Phillips' calming Jerry Lee with his personal exposition of the Christian philosophy, while Jerry's backing musicians moan and groan impatiently on the sidelines. They crash into a take of 'Great Balls Of Fire' eventually and a couple of takes later the boy's back on form, stating that he "sure would like to eat a little pussy." By take 14 of this session he's moaning about having the 'gags' before whacking into the version that would eventually see the light of day as SUN 281, 'Great Balls Of Fire'.

Jerry's first million-seller, 'Whole Lotta Shakin' Goin' On', was a one-try take, recorded after tries at songs like 'Love Letters In The Sand' and 'Little Green Valley'! Elsewhere we hear another biggie, 'High School Confidential', pulled out of the locker after a series of fluffs, breakdowns and fits of the giggles. This really is too much!

All the Sun hits are here (as well as all the flops that followed Jerry Lee's disastrous first British tour) and everything else that the compilers felt would grace the definitive Jerry Lee Sun box. The individual discs are in nice picture sleeves (could have done with soft, inner sleeves, though) with witty and informative notes for every track and, usually, sound assesments of the merits of a particular cut, though I feel they are unnecessarily dismissive of 'Livin' Lovin' Wreck', 'Lovin' Up A Storm' and a coupla others.

Jerry Lee Lewis. Illustration Ian Wright

The accompanying booklet is full of wise words and terrific action shots of the maestro, plus a couple of pages reproducing some of the malodorous press coverage of the aforementioned British disastour. An excellent analysis of the SUN sound is provided by one Hank Davis. Cliff White was the Project Supervisor and the compilation is down to Cliff White and Martin Hawkins.

Did I say already that this collection is a *gas*?

Ray Lowry

BIG COUNTRY

New Single
Fields Of Fire
c/w
Angle Park

7" Cat No COUNT 2

12" (Includes Fields Of Fire Alternative Mix)

Cat No COUNT 12

U2
WAR
NEW ALBUM
AVAILABLE 28.2.83
LIMITED EDITION
PICTURE DISC
AVAILABLE ON CASSETTE
AND RECORD
ISLAND

GUCCI SOLE MAN

BILLY GRIFFIN

Be With Me *(CBS)*

HIGH CLASS, executive-styled black Californian music — don't you just love it? It rolls in on coasters, purrs away in a limo and stays long enough to breath a lung full of Bel Air cool, take a dip in artificially heated pools and maybe flash a Gucci sole (never soul) or two.

The performers and players — except when Marvin's fuelling it all with his schizoid sexual / spiritual odyssey — don't really matter. There's no need to reach out and declare or proclaim personal commitment, just keep a hollow head and a plastic heart and glide on by, leaving a seamless, hopelessly-devoted-to-you dedication to a lifestyle that is good, rich and complacent.

Billy Griffin seldom swerves from the golden rule. It's taken six years for the man who replaced Smokey Robinson at the forefront of The Miracles (which must be a bit like replacing Moses at the head of The Twelve Tribes) to get his solo album released.

It wasn't six years of burning inspiration and a stockpiling of ideas, that's for sure. More like six years waiting for his nondescript number to be called, waiting to join the professionals and being damned grateful he got there.

Larkin Arnold — head of black music at CBS and the man responsible for overseeing Marvin Gaye's illustrious comeback — has, as executive producer, tried to map out a high-flying romancing emoterama, but the songs, and Griffin's limited falsetto, aren't shrewd or perceptive enough to carry it through.

'Hold Me Tighter In The Rain', a fine single and specially extended for the LP, is the only track that really stands out, striking a high clear note between the languorous ballads and tame uptempo entries like 'The Beat Is Getting Stronger' or 'Breaking Out'. Compared to the agile care and passion of 'Rain', the rest of the tracks fall flat and lifeless. Griffin's inability to do little else than tweeter along with the upper register of the synthesiser becomes tiresome on the faster songs, and on ballads like 'Love Is Not A Word', his dull sense of the grandiose epic is hardly helped by his sounding like a whippet drowning in a vat of mollases.

Gavin Martin

Angry Samoans LP sleeve — probably their roadie.

SPLUTTER, SPLATTER SEX SHOCK HORROR

ANGRY SAMOANS

Back From Samoa *(Bad Trip — US import)*

BRITPUNKS splutter righteously. Californian punks simply splatter. The splatterpunks match the Britpunks' dour social realism with a scattershot mentality that is only slightly undermined by the fact that their sawn-offs are loaded with chocolate-covered raisins and not broken glass.

If Britpunks have forgotten that they're not supposed to care, the splatterpunks never knew they should. So, when the bomb falls, you'll find the Angry Samoans at the drive-in, watching non-stop pulp movies, taking notes. They'll have just run down a skunk and tumbled the rinky dink ra-rah refreshment girl. They'll have spat chewing gum at the frats and screeched insults at the queers: *"HOMOSEXUAL! Up the ass! HOMOSEXUAL ! Make it last! HOMOSEXUAL! Jerking off! HOMOSEXUAL! Go get lost!"*

From government health warnings they'll know how to shock their parents by simulating the symptoms of drug addiction: *"Poke your eyes out!"* And *Donovan's Brain (Oh, you mean Felix Feist's feisty '50s flick — Film Ed)* will tell them all they need to know about anatomy: *"They saved Hitler's cock! They hid it under a rock! I discovered it last night / I couldn't believe my eyes! When Hitler's cock! It started to talk . . . If Hitler's cock could choose a mate it would choose Sharon Tate!"*

When the bomb blast illuminates the sky, they'll consider it the best thing they've seen since *When Worlds Collide* and they'll run home to tell mom and dad all about it. For, deep down, they're nice, home loving boys. Besides, they know who holds the purse strings: *"MY OLD MAN'S A FATSO! HE'S GOT A BATHTUB FOR A MOUTH! MY OLD MAN'S A FATSO! BUT YOU KNOW HE OWNS THIS HOUSE!"*

The Angry Samoans are too well-off to be logical inheritors of the The Ramones, pillhead dunce cap, though it undoubtedly fits. They're more Jonathan Richman on angel dust, psycho naifs with quivering jellos for brains. For them, life's one long Halloween night — all tricks and no treats. 'Snot fair. Snot fare.

Chris Bohn

LIGHTNING STRIKES

CULTURE

Lion Rock *(Cultural Foundation/Rough Trade)*

THE GLADIATORS

Back To Roots *(L'Escargot)*

TWO OF the major vocal groups of the mid-'70s return inna different stylee — or, to be more precise, inna indifferent stylee. Culture are now little more than a Spear-style showcase for Joseph Hill, and the best things about 'Lion Rock' are the front cover painting of Hill and the title tune, which has considerable spring in its step. Elsewhere, Hill and a collection of fairly uninspired studio musicians meander through a disappointing selection of tunes which neither illuminate Hill's feelings nor flatter his voice.

The Gladiators fare somewhat better: their harmonies are still simultaneously chilling and warming and their spirit strictly upful. Albert Griffith and Clinton Fearon seem to have lost the magic of the 'Trenchtown Mix Up' and 'Proverbial Reggae' days, though: last night's smoke merely makes the room stuffy the morning after.

Charles Shaar Murray

MANFRED MANN'S EARTH BAND

Somewhere In Africa *(Bronze)*

EVEN BEFORE we get to the extended, disgraceful misappropriation which is 'Africa Suite' — reducing the sorrows of the Bantustans to the level of commuter belt white rock indigestion is about as low as trivialisation gets — there are bonehead takes on Anthony More's 'World Service' and Sting's 'Demolition Man' to struggle through. Appalling.

Richard Cook

THE DYNATONES

Curtain Call *(War Bride/Red Lightnin')*

Competent, relaxed and unexceptional white blues from a band fronted by harpist Charlie Musselwhite. Unlike to create a disturbance in the mind of anybody not utterly devoted to bluesy substances.

Charles Shaar Murray

ERIC CLAPTON

Cigarettes And Money *(Duck)*

IT IS tempting to assume that the presence of Ry Cooder and Duck Dunn on this album — not to mention the inclusion of some very tasty tidbits filched from the repertoires of such worthies as Sleepy John Estes, Albert King and Johnny Otis — has stimulated old sleepy-time Eric to create himself an occasion worth rising to. Instead, the old fart has dozed his way through yet *another* album. Look at the cover slot — even the guitar's gone to sleep.

Charles Shaar Murray

LITTLE RICHARD

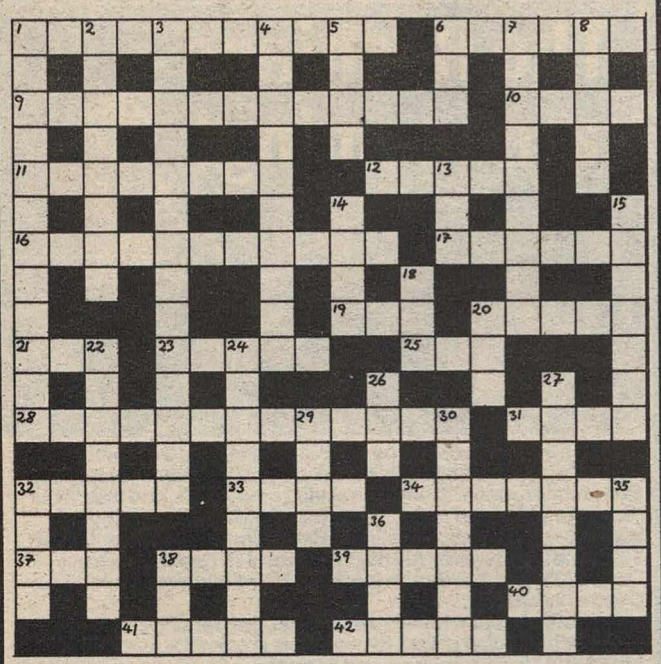
"Ooh! My Soul" *(Charly)*

FINE COMPANION volume to Edsel's 'Get Down With It' compilation of last year, which concentrated on material recorded for Okeh in the mid-'60s; this one covers the late-'50s Vee Jay period, and contains the more famous cuts: 'Lawdy Miss Clawdy', 'The Girl Can't Help It' and 'Slippin' And Slidin" are all here, though none are done with quite the elan and hysteria of the Speciality versions. One surprise is a version of Big Joe Turner's 'Cherry Red' which shows that Mr Penniman could have been a slow blues shouter of no mean ability had he not been hit by the rock and the Lord (in descending order of importance).

Andy Gill

Little Richard

NME XPRESS WORD



Compiled by TREVOR HUNGERFORD

CLUES ACROSS

1. Blues influenced rockers from Canada who rose to fame with 'Born To Be Wild' (11)
6. Southern Death Cult's ode to Buster Bloodvessel (3-3)
9. Stevie Wonder track off 'Songs In The Key Of Life'; a hit for David Parton (4-3-6)
10. Liverpool band get into the kangaroo meat? (4)
11+34A. 1975 Roxy Music single — your candle perhaps during those light nights? (4-4-7)
12+23A. Film/Costello single (5-5)
16. Find America peculiar? Elvis Presley single from 1969 (2-1-3-5)
17+18D+20D. Probably Al Stewart's best known number (4-2-3-3)
19. City baby attacked by rats — give 'em fire (1-1-1)
20. Gilbert O'Sullivan's first number one (5)
21+27D. And the Monkees first and only number one (2-1-8)
23. see 12A.
25. Little —, the Locomotion girl (3)
28. Reggae artist who sings for the 'Night Nurse' (7-6)
31. Defeat for Dave Wakeling? (4)
32. David Jones and the Lower —, was Bowie's very first band (5)
33. 'Carrie —', by the Hollies (4)
34. see 11A.
37. Modern Romance label (1-1-1)
38. Bob —, Grateful Dead guitarist (4)
39. Belle Stars label (5)
40. Richard — and the Voidoids (4)
41.+32D. *"Bands won't play no more — too much fighting on the dance floor"* — line from 1981 hit (5-4)
42. Alan —, US disc-jockey who first coined the term Rock 'n' Roll (5)

CLUES DOWN

1. Robert Wyatt's most successful single for a number of years (12)
2+8D. Landscape single (8-1-2-2)
3. Peter and the Test Tube Babies album — they've been at the bottle again (6-3-5)
4+30D. 10CC's US financial mix-up (4-6-7)
5+29D. Damned's first single to chart (4-4)
6+13D. A recent single of hers was 'Family Affairs' (3-3)
7. One Funboy Three (5-4)
8. see 2D.
13. see 6D.
14. Sex — Children (4)
15. Confusion of a rest Cure number? (1-6)
18+20. see 17A
22+35D. Tom Petty single from 1977 (8-4)
24. Winter of many numbers for The Kinks (3-6)
26. ....and this defunct group gave him credibility with the new-wavers by recording his material (3)
27. see 21A
29. see 5D
30. see 4D
32. see 41A
35. see 22D
36. Same title, different songs for Stealers Wheel, Earth Wind and Fire, and Nazareth (4)
38. They dropped the Heat, but now they're hotter than ever (3)

LAST WEEK'S ANSWERS

ACROSS: 1 One the Juggler, 9 As, 10 Hia, 11+20A During Wartime, 12 Only, 14 PhD, 15 Ants, 16 Fool, 17 Hog, 18 Lu, 19 Nom, 20 See 11 A, 22 Pirate, 23 Dial, 26 Drop, 28 Sit, 30 Dion, 32 Veto, 34 E(verly) B(rothers), 36 Big, 37 Eno, 38 Roman, 40 Hunger, 41 Eye, 42 Glen, 43 Stan, 46 R(andy) N(ewman), 47 Nature Boy, 48 See 21 D.

DOWN: 1 Oh Diane, 2 Eurythmics, 3 Hand, 4 ESG, 5 ULU, 6 Lend An Ear, 7 Rhythms, 8 Kajagoogoo, 12 Oh, 13 Lou Reed, 14 Plaid, 16 Flat, 20 Waiting, 21+48A Midnight Love, 24 Lovers', 25 Therein, 27 Pen, 29 IBA, 31 Tora, 35 Boy, 39 Melt, 40 Herb, 44 Two, 45 NME.

DRUG LIST

FROM PAGE 22

right setting and company are important. There have been brain damage scares (split chromosomes) but nothing proven. There is no addiction problem and while leaps from tall buildings have been publicised these are less than common. In the same hallucinogenic class but rarely seen in Britain are the synthetics, DMT and MDA.

COCAINE

WHITE crystalline powder derived from the leaves of the Andean coca shrub and offering a powerful if short-lived kick similar to amphetamines. Cocaine is expensive and invariably adulterated with lactose, milk powder, glucose or sometimes sulphate. It is not addictive physically, but regular snorters fall into a dependence syndrome and can damage or destroy the nasal membranes causing bleeding and headaches. Repeated use can result in a deluded, persecuted state with the sensation of crawling insects over the skin. Effects clear up when use is stopped.

AMPHETAMINES

SYNTHETIC stimulants produced licitly and illicitly in a variety of forms, strengths and in combination with other drugs. Trade names include Drinamyl, Dexdarine, Benzedrine, Ritalin and Preludin.

A large underground trade is done in both 'blues' (tablets) and amphetamine sulphate powder, which is frequently badly adulterated and therefore not suitable for injection. Small doses produce mental and physical energy, cheerfulness, confidence; larger, continuous doses moodiness, insomnia, mental confusion, malnutrition (due to suppressed appetite) and the crawling insects over the skin syndrome. Even modest use results in a degree of post-high exhaustion (the nature of the drug being to borrow from the body's finite energy stocks). While there's no recognised withdrawal, heavy users frequently go through an extensive period of depression and listlessness.

EVIL DEAD

FROM PAGE 25

story of a man who tries to commit the perfect murder. He pulls it off but by a series of coincidences the murder turns out to be his own . . . it's a lot of fun. It's relentless! *Evil Dead* is my version of a horror film so *Relentless* will by my version of a thriller. I don't feel like a film-maker, I feel like a fan."

Sam looks into the future, mystified at where he is and what he's doing. Will there come a time when he'll have to give up films and get a proper job?

"We do maintenance on cars — touching up the paintwork and stuff. Pretty good money, about 125 dollars a day for running around with a can of spraypaint. We could do commercials, if we wanted. But we don't."

So *this* is the movies.

THE PRIVATE CLEESE

• *fears of a clown: the John Cleese Interview*

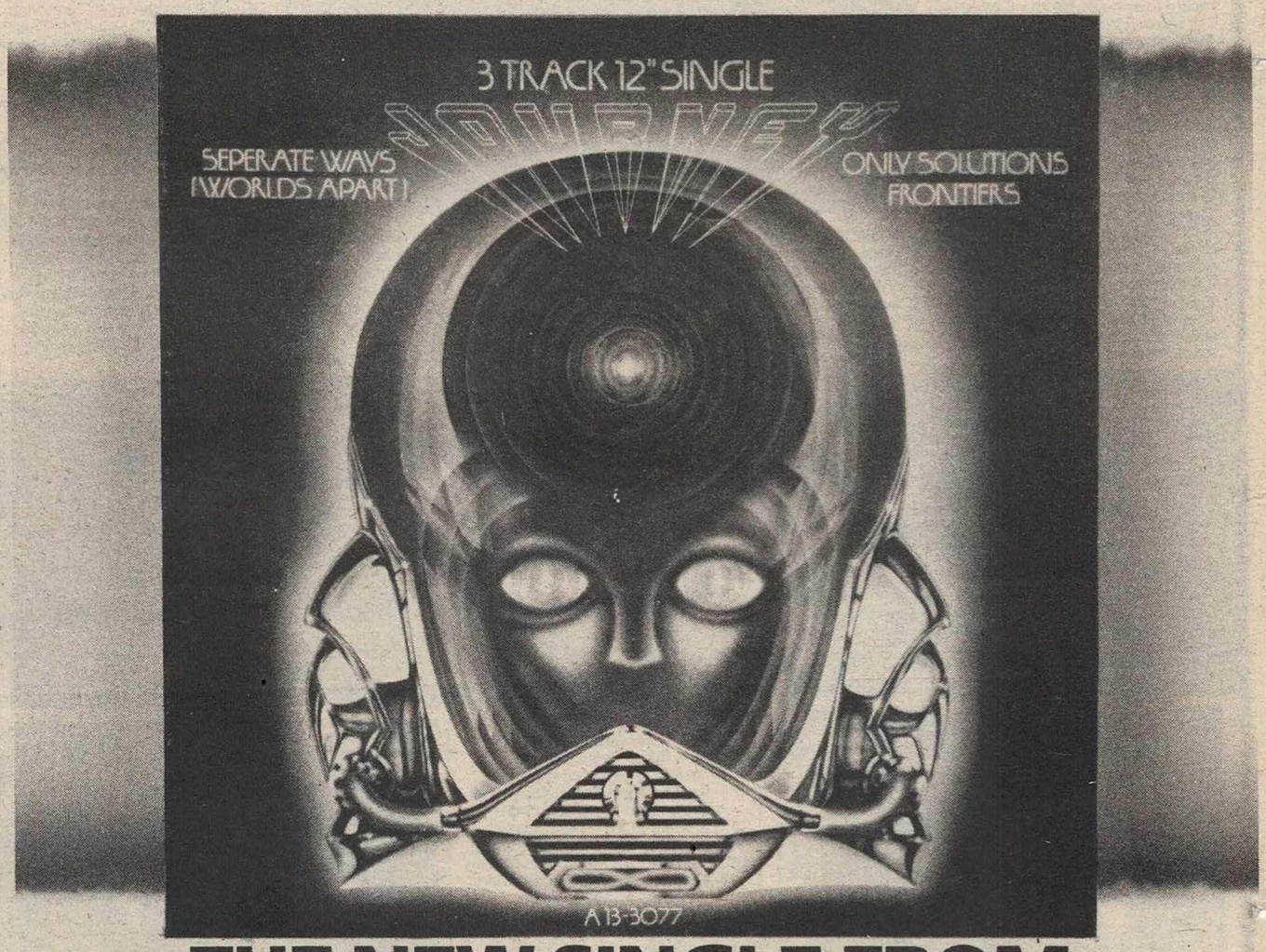
• *plus*

ROBERT PALMER · PETER BLAKE · GAP BAND · GARTH CROOKS BIKE LORE & THE TOILET TIME FORGOT! SQUEEZE MIDGE URE AND A HISTORY OF P.X.

• THE FACE

MARCH ISSUE ON SALE NOW. 75p

SEPARATE WAYS
(WORLDS APART)



THE NEW SINGLE FROM
JOURNEY
3 TRACK 12" CONTAINS PREVIOUSLY UNRELEASED RECORDING 'ONLY SOLUTIONS'

7" & 12" B/W FRONTIERS
A CLASSIC SINGLE FROM A CLASSIC ALBUM: 'FRONTIERS'
7" A3077 – 12" A13-3077

Stamey unveils new technique

ANOTHER new recording technique is being launched next week. It's the Groovegate System, which enables drums to trigger different rhythm effects by having the signals from the drums directed into a noise gate, and then into an Acetone organ — and all without the use of synthesisers or electronic drum machines.

The system was pioneered by Chris Stamey of New York group The dB's, with whom he functions as writer, guitarist and singer. But it's in his own right that Stamey introduces the new technique, by way of his solo album 'It's A Wonderful Life', released by Albion Records on March 4. He's just arrived in the UK to promote his new brainchild, but he'll be reunited with the other dB's next month when they start work on their third album.

● **The Global Infantilists** are a four-piece band who, although hailing from Seden, are totally removed from the Abba sound! Their first UK release is an eight-track mini-album, with their name as its title, released by Abstract Records on March 11 with a recommended price of £2.99.

● **Gabi Delgado,** former vocalist and lyricist with German duo D.A.F., has his debut solo single released by Virgin on March 4. It features two tracks with equally intriguing titles, 'History Of A Kiss' and 'Sex Goddess' — and there's also a 12-inch format with an extended version of the A-side and a club dance mix of the coupling. His solo album 'Mistress' follows on March 25.

● The 12-inch version of 'Hip Hop, Be Bop (Don't Stop)' by **Man Parrish** is released by Polydor on March 11 — it's taken from the Man Parrish album which has been in the US dance charts for 11 weeks, and which is due for April release here. This week Polydor issues the hot import item 'Space Is The Place' by **The Jonzun Crew,** with an instrumental version on the B-side, and an extra track called 'Pac Jam' on the 12-incher.

● **Level 42** are off to Los Angeles next month to record a new LP with Earth Wind & Fire's production team Dunn & White, and they'll also be undertaking their first US tour. But they've already recorded a new single for UK release in late March, details to follow.

● **TV Personalities** have a second compilation of previously unreleased recordings issued by Whaam Records next month, titled 'Then God Snaps His Fingers'. It comprises 17 tracks from various sessions in London and Berlin, where the group spent most of 1980, and it includes a magazine detailing their career.

● **Action Pact,** who recently figured strongly in the indie charts with 'Suicide Bag', have a new single released this week on Fall-Out Records (through Jungle). It's called 'People', and the B-side features 'Sixties Flix' and 'Times Must Change'. They are currently recordig their debut album, and will then be going on the road.

record NEWS

THE GAS, who now spend most of their time in America, release their second album this week. Recorded in Canada, it's called 'From The Cradle To The Grave' and retails at £3.99 on Belfast label Good Vibrations (distributed by Spartan). The band will shortly be touring the UK and Ireland, and their dates are promised for next week.

MARK KNOPFLER of Dire Straits releases a solo instrumental single through Phonogram on March 4 — titled 'Going Home', it's the theme from the upcoming film *Local Hero*. Other musicians on the track include saxist Mike Brecker (ex-Brecker Brothers), keyboards man Alan Clark (Dire Straits) and bassist Tony Levin (King Crimson). The B-side is 'Smooching', and it comes in both 7" and 12" formats.

RUTS DC release a three-track 12-inch this week on their own Bohemian Records label (through Spartan), selling at £1.99. The A-side is 'Weak Heart', and it's coupled with 'Accusation' and 'Militant', all three being extended versions of tracks on their dub album 'Rhythm Collision'. There's no sign of any live dates, though — Paul Fox is currently touring Germany, Dave Ruffy is touring with Aztec Camera as well as recording with Captain Sensible, and Segs is rumoured to have joined the Foreign legion!

WIRE have their original 'Crazy About Love' track, taken from the session recorded for John Peel in autumn 1979, released by Rough Trade this week — it runs 15 minutes and the two tracks on the B-side are the band's last studio recordings, both previously unissued, 'Second Length (Our Swimmer)' and 'Catapult 30'. Wire were basically Graham Lewis and Bruce Gilbert, who are now recording under the name of Dome — in which capacity they'll soon be releasing an album called 'Will You Speak This Word' on Uniton Records (through Pinnacle).

PETE TOWNSHEND's previously reported double album of original demos is now set for March 11 release by WEA on the Atco label. Titled 'Scoop', it features a total of 26 well-known Who tracks and lesser-known unused Townshend compositions from the period 1964–81, as performed by the one-man band. He commented: "I have hundreds of such demos, and this isn't meant to be a definitive collection".

CLIMAX BLUES BAND release their first album for Virgin Records on March 4, titled 'Sample And Hold' — it contains ten tracks, eight of them written by founder members Colin Cooper and Peter Haycock. The band are currently engaged in the European leg of a world tour, and British dates will be announced shortly.

12-inch singles in Virgin drive

VIRGIN are launching a major campaign to promote a number of in-demand 12-inch singles from their back catalogue. All will be deleted on March 4, then reissued on April 1, together with three which have been deleted for some time — 'Death Disco' by PiL, '3D EP' by XTC and 'I Travel' by Simple Minds. To coincide with this promotion, Virgin are releasing two four-track compilation EPs, one by The Ruts including their hits 'Babylon's Burning' and 'Staring At The Rude Boys', the other by The Members including their two chart entries 'The Sound Of The Suburbs' and 'Offshore Banking Business'.

● **The Toy Dolls,** who scored in the indie charts with their recent single 'Nellie The Elephant', release their debut album 'Dig That Groove Baby' on March 3 — it's on Volume Records, through Red Rhino and The Cartel. The group are currently supporting The Angelic Upstarts on most of their tour dates.

● Following the death of Woodhead Monroe, the man who gave his name to the trio which recorded for Stiff, the two remaining members — augmented by girl singer and drummer — have formed a new group called **Via Marconi.** They make their debut this week with the single 'Serious Dancing' on ZimZam Records, who have just signed a new distribution deal with IDS.

● New European Records (through Rough Trade) release a mini-album by **Death In June** titled 'The Guilty Have No Pride', which includes their current single 'State Laughter'. The group are playing a number of UK dates to support it.

● 'In Phaze Records Sampler 2' is a ten-track cassette featuring two tracks each from **Bona Dish, The Legendary Pink Dots, Solid Space, Moscovite 5** and **Portion Control**. Two of those bands already have their own albums on release — 'Brighter Now' by the Pink Dots and 'I Staggered Mentally' by Portion Control. Distribution is by Rough Trade.

● American hard rock trio **Talas,** whose bassist Billy Sheehan will be playing with UFO on their upcoming UK and European dates, have their album 'Sink Youth Teeth Into That' issued this week by new label Food For Though Records (through IDS).

● Five-piece Icelandic jazz-funk outfit **Mezzoforte,** currently figuring in some specialist charts with their album 'Surprise, Surprise' and 12-inch single 'Garden Party', this week release a seven-inch version of the single on the Steinar label. The group are being lined up for a UK concert and club tour in June and July.

● Self Immolation launch their subsidiary label Hardt Records, whose first release is a compilation album by influencial German group **Einsturzende Neubauten** — consisting of previously unissued tracks and material only available so far on German release. The group are currently recording their new studio album in Hamburg and Berlin, and preparing for their first live assault upon the UK, including an appearance at London Lyceum on March 7.

● Rumpo Records of Northampton are now distributed by The Cartel, and the first release to benefit from the deal is the compilation album 'Rumponia — An Answer Within'. The ten bands featured are **Workshop, Armpit Orchestra, Cellar 16, Syndromes, Insect Flak, Bullets For Silver, Exit Girls, Damayata, Groovy Underwear** and **Skating For Cover** — and the latter two will shortly be releasing singles on the label.

Ph.D release their new single 'I Didn't Know' on WEA International on March 4. It s taken from their upcoming album 'Is It Safe?', and was written and produced by the duo, who are Tony Hymas and Jim Diamond. The B-side is 'Theme For Jenny', and the bonus track on the 12-inch format is their worldwide hit 'I Won't Let You Down'.

ULTRAVOX have a new single issued by Chrysalis on March 4. The A-side is a track from their 'Quartet' album titled 'Visions In Blue', written by the band and produced by George Martin. The coupling is the previously unreleased 'Break Your Back', and the extra track on the 12-inch format is a live version of 'Reap The Wild Wind' recorded at Hammersmith Odeon.

BILLY FURY's live version of 'Wondrous Place', recorded at the Radio 1 15th anniversary concert at Hammersmith Odeon last autumn, is released this weekend by Dakota Records. The other side features contributions to the same event by Dave Berry and Malcolm Roberts. All proceeds will go to the Nordoff Robbins Music Therapy Centre.

MARIANNE FAITHFULL has a new album, her third for Island Records, released next Monday (28). Titled 'A Child's Adventure', it contains eight tracks, one of which 'Running For Our Lives' is issued as a single the same day.

WAH! follow their smash hit 'Story Of The Blues' with a new single on Eternal Records (through WEA) titled 'Hope'. The seven-inch is released on March 11 and is coupled with 'Sleep', both tracks written by the group's founder and frontman Pete Wylie. The 12-inch appears a week earlier, and includes an extended version of the A-side plus three extra tracks — 'You Can't Put Your Arms Round A Memory', 'Year Of Decision' and an instrumental version of 'Hope'.

THE COCTEAU TWINS, just back from a month-long Dutch tour, have a new EP released by 4AD Records on March 7. The three tracks — 'Peppermint Pig', 'Laugh Lines' and Hazel' — were all produced by Alan Rankine of The Associates.

VICIOUS BY NAME BUT . . .

They're called VICIOUS PINK PHENOMENA, though they don't look particularly vicious — in fact, their new single is an up-date of that sexy heavy breather 'Je T'aime', originally a No. 1 hit for Jane Birkin and Serge Gainsbourg in 1969. It was arranged and produced by Dave Ball of Soft Cell, and comes in both seven-inch and New York 12-inch dance mix. The duo are the first signing to Warehouse Records of Leeds, with distribution through CBS.

Indie No. 1 now a picture disc

CHERRY RED — who've been enjoying enormous success with their 99p sampler album 'Pillows And Prayers', which has topped the independent charts for two months — are now releasing a picture disc of the LP, identical in content to the 17-track original, and retailing at £1.99. Also this weekend from the same label comes the debut album by **The Marine Girls** titled 'Lazy Ways', and a new **Ben Watt** single 'Some Things Don't Matter'/'On Box Hill'. Distribution is by Pinnacle.

● **Harry Ray**, former member of The Moments, releases his new single 'Love Is A Game' this weekend through PRT on the licensed Sugar Hill label. B-side is 'Sweet Baby', and it comes in both 7" and 12" formats.

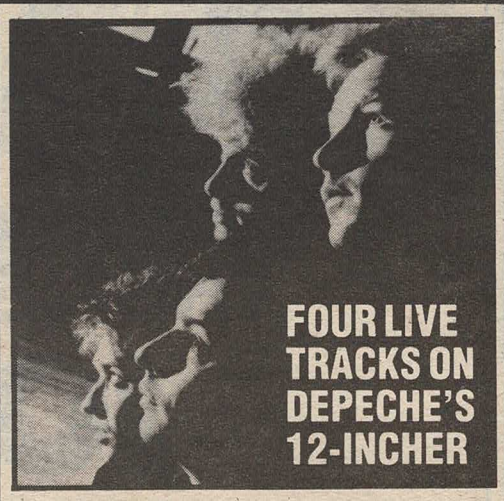
● **Tracey Ullman** — star of many West End shows and, more recently, of TV's *Three Of A Kind* — has her first single released by Stiff this weekend. It's her version of the Jackie De Shannon classic 'Breakaway', and it was produced by Peter Collins, the man behind the sound of The Belle Stars and Musical Youth.

● Oslo-based Strawberry Records have opened a UK office in South London, with distribution by Pinnacle. First albums are 'Hideaway' by keyboards man **Hakon Graf**, 'Ouverture' by multi-instrumentalist **Pluto**, 'Watch That First Step' by **Bruce Stephens** who was formerly with US group Blue Cheer, and 'Labyrinth' by American **Kit Watkins** who's currently playing full-time keyboards with Camel

● Three-piece group **The Biz**, who recently supported Imagination and Sharon Redd around the UK, have their single 'Falling' issued by Midas (distributed by PRT) this weekend. There's a dub mix on the other side, while the 12-inch format features no less than four different versions — UK mix, dub mix and crash beats parts 1 & 2.

● **Wild Willy Barrett,** now resigned to life without Otway, has signed to Carrere Records. His debut single for the label is issued this weekend, titled 'Old Joe Clarke'.

● **The Whispers** release their new single 'This Time'/'Tonight' on Solar Records (through WEA) on March 4, and there's a 12-incher with a bonus track called 'Turn Me Out'. It's a preview of their upcoming album 'Love For Love'.



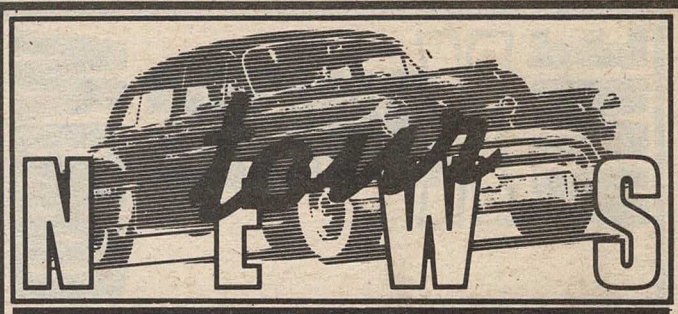
FOUR LIVE TRACKS ON DEPECHE'S 12-INCHER

DEPECHE MODE have a special 12-inch version of their current hit single 'Get The Balance Right' rushed out this week by Mute Records. It's a limited numbered edition and, besides the extended version of the A-side, it features four live tracks which were recorded at London's Hammersmith Odeon towards the end of last year. It comes in a new blue-and-silver sleeve.

● Magnum Force next week release a mid-price compilation called 'Rockfile 2', featuring a dozen acts associated with the label past and present — **Shakin' Stevens, Gene Vincent, Ace Skudder, Lyndon Needs, The Crazy Cats, The Bopcats, The Bluecaps, Red River Rock, Joey Escott, The Strollers, Johnny Storm** and **Johnny & The Roccos.** The label is also reducing six of its full-price albums to its mid-price range — these include 'At The Rockhouse' by **Shakin' Stevens,** 'Live At The Paradiso' by **Link Wray** and 'The Bop They Couldn't Stop' by **Gene Vincent.** Distribution is through PRT.

● **Seventh Seance** make their vinyl debut with a 12-inch single called 'The Incision'. It runs 16 minutes, and comes complete with a lyric sheet. Release is by Icon Music (through Rough Trade and The Cartel).

tour NEWS



THE RUSH tour, forecast by *NME* in our issue of December 11, was officially confirmed this week by Danny Betesh for Kennedy Street Enterprises. It's their first visit since 1981, and they'll be playing eight major concerts at four of the country's biggest venues — Birmingham National Exhibition Centre (May 14 and 15), London Wembley Arena (17,18 and 20), Deeside Leisure Centre (23) and Edinburgh Ingliston Royal Highland Exhibition Centre (24 and 25).

Box-offices open tomorrow (Friday), except at Wembley where it's March 4. Ticket prices for personal applicants to the venues are £6 and £5 (Birmingham and Wembley), £5.50 (Deeside) and £5 (Edinburgh). Postal bookings are also being accepted, and there are various other outlets for personal callers (which are subject to booking fee), as follows:

BIRMINGHAM: By post with SAE from Kennedy Street Enterprises (to whom Postal Orders should by made payable), P.O. Box 4, Altrincham, Cheshire WA14 2JQ, priced £6 and £5. Or personally from Cyclops (Birmingham), Piccadilly (Manchester), Mike Lloyd (Hanley and Newcastle-under-Lyme), Goulds (Wolverhampton), Lotus (Stafford) and Apollo Theatre (Coventry).

WEMBLEY: Postal bookings being accepted immediately at £6.30 and £5.30 (including booking fee) from Kennedy Street Enterprises, P.O. Box 77, London SW4 9LH — Postal orders only and enclose SAE. Or by personal application from March 4 at London Theatre Bookings, Keith Prowse, Premier Box Office and Albemarle.

DEESIDE: By post at £5.50 with SAE — same details as for Birmingham. Or personally from Piccadilly (Manchester), Penny Lane (Liverpool) and Penny Lane (Chester).

EDINBURGH: By post at £5 with SAE — details as for Birmingham. Or personally from Playhouse Theatre and Virgin (Edinburgh), Apollo Theatre and Virgin (Glasgow), Virgin (Newcastle), Cathy McCabe (Dundee), Rockpile (Dundee), Pink Panther (Carlisle) and Two Thousand And One (Ayr).

ALL THAT GLITTERS...

GARY GLITTER, the original glam rocker, begins an extensive UK tour this week — the 21 dates include a London headliner at the Lyceum, with the remainder divided equally between colleges and theatre venues. The full schedule comprises Hull University (tonight, Thursday), Wolverhampton Civic Hall (Friday), Bangor University (Saturday), Dundee University (March 4), Glasgow University (5), Arbroath Smokies (6), Edinburgh Playhouse (7), York University (8), Coventry Warwick University (10), Leicester University (11), Northampton County Ground (12), Cardiff University (15), Nottingham Rock City (16), Sheffield University (18), Huddersfield Polytechnic (19), Manchester Ashton Metro Cinema (20), St. Austell Cornwall Coliseum (25), Poole Arts Centre (26), London Strand Lyceum (27), Worthing Pavilion (28) and Dartford Civic Hall (30).

Rich: January open-heart op, tour in March

BUDDY RICH, the world's greatest living jazz drummer, brings his orchestra to the UK for a major tour next month — just six weeks after, at the age of 66, he underwent open-heart surgery! They play Sheffield Crucible (March 13), Bristol Colston Hall (14), Birmingham Odeon (15), Folkestone Leas Cliff Hall (16), Preston Guildhall (18), Cardiff St. David's Hall (19), Reading Hexagon (20), London Ronnie Scott's Club (21-26), Stockport Davenport (27), Plymouth Theatre Royal (28), Cheltenham Town Hall (31), Gravesend Woodville Hall (April 1), Hatfield Forum (2), Southend Cliffs Pavilion (4), Dublin National Concert Hall (5), Belfast Ulster Hall (6), Eastbourne Congress (7), Halifax Civic (8), Portsmouth Guildhall (9), London Lewisham Concert Hall (10), London Barbican Centre (11), Northampton Derngate Centre (12) and Nottingham Royal Concert Hall (13).

THE MOBILES, just returned from distant shores, are playing a number of dates to coincide with the releases of an upcoming new single on Risito Records. So far set are Ewell Technical College (March 4), Eastbourne Kings Club (9), Kingston Polytechnic (10), London Roehampton Froebel Institute (12), London City Polytechnic (18) and Birmingham University (19), with more being finalised.

CLANNAD, who played a couple of London shows before Christmas coinciding with the chart success of their single 'Theme From Harry's Game', have now lined up another London concert to tie in with the release of their new album — at the Barbican Centre on Thursday, April 14. All tickets are £4.50, and they'll be available at the box-office from March 5. Promoter is Harvey Goldsmith.

FRAMED is the group formed by ex-Girlschool bassist Enid Williams and ex-Sham 69 guitarist Dave Parsons. With Enid also handling lead vocals, the rest of the line-up comprises Graham Noon (synthesiser), Barbara Spitz (guitar) and Ian Whitewood (drums). They'll be touring the London area next month, making their debut at Fulham Greyhound on March 16, with more dates to be announced shortly. They're also busy recording demos, aided and abetted by producer Nick Garvey.

UK SUBS, newly returned from nine weeks in the States, left on Sunday for a 15-day tour of Poland — they'll be playing 20 shows, including matinees, at venues varying in size from sports stadia to small clubs. On their return, they'll be shooting off once again, this time to Australia — and British gigs are likely to be next in line. Between all this activity, they're looking for a new record deal.

MISSING PERSONS, one of the hottest bands to emerge from the L.A. club scene, make their UK debut at London Strand Lyceum on March 14 — tickets are on sale now priced £3, and the support has yet to be confirmed. They'll also be appearing live on Channel 4's *The Tube* on March 11. Ass preludo, Capitol next week release their single 'Words', taken from their recent album 'Spring Session M'.

DIONNE WARWICK has added an extra show at London Hammersmith Odeon to her UK tour schedule, announced three weeks ago. She's already set to play there on May 13, and the second concert is on Saturday, May 14 — tickets are on sale now priced £9, £8 and £7.

Kaja Goo Goo

PLAY THE MAJOR THEATRE CIRCUIT

KAJAGOOGOO, current chart-toppers with their single 'Too Shy', are undertaking their first major tour in May — playing 22 dates at leading theatre venues, and climaxing at London's Hammersmith Odeon. Prior to the outing, they'll have a new single titled 'Ooh To Be Ah' issued by EMI next month, followed by their debut album in April. The full tour schedule — for which tickets go on sale this Saturday (26) at 10am, though prices vary from one venue to another — comprises:

Margate Winter Gardens (May 3), Norwich East Anglia University (4), Ipswich Gaumont (5), Aylesbury Friars (7), Southampton Gaumont (8), Brighton Dome (9), Leicester De Montfort Hall (10), Leeds University (11), Hanley Victoria Hall (13), Birmingham Odeon (14), Liverpool Empire (16), Sheffield City Hall (18), Manchester Apollo (19), Edinburgh Playhouse (20), Glasgow Apollo (21), Aberdeen Capitol (22), Newcastle City Hall (24), Derby Assembly Rooms (25), Bristol Colston Hall (26), Poole Arts Centre (27), St. Austell Cornwall Coliseum (28) and London Hammersmith Odeon (30). A support act has still to be named.

Brixton is dealt more ace cards

BRIXTON's Ace Cinema in South London has announced details of its three concerts at the end of next week. As reported in our last issue, there's a 4 Square Gospel Concert on Thursday (March 3), and the line-up has now been confirmed as seven-piece group The Challengers, The Zionites, Sister Lavine and the New Testament Assembly Crusade Choir, plus film of Mahalia Jackson (admission £3). Friday (4) is a Los Angeles night with Black Flag, Minutemen and Nig Heist (£2.50). And the Saturday bill (5) is topped by Poison Girls, with support from The Cravats and Tymon Dogg (£2).

Meanwhile, the projected show tonight (Thursday) — with The Go-Betweens, Weekend and The Room — has been cancelled, and cash refunds are available from the point of purchase. For the Osibisa show tomorrow (Friday), supports are now set as Rauf Adu & His Nyabinghi Drummers and Dagamba. And newly confirmed for this Saturday (26, tickets £2.50) is a bill featuring Wilko Johnson & Lew Lewis, Diz & The Doormen and Gaz's Rebel Blues Rockers.

STOP PRESS. Extra Tears For Fears dates: Leicester De Montfort Hall (April 14), Sheffield City Hall (15), Harrogate Centre (16). All tickets £3.50.

Capital, Glastonbury, London Blues

FIRST FESTIVAL NEWS

CAPITAL RADIO — who, for the past two summers, have staged jazz festivals at Knebworth Park in Hertfordshire — will not be returning to that venue this year. Instead, they are coming back into London, and are planning something "much bigger and more all embracing". Their spokesperson said there will still be a jazz content — "but lots of other kinds of music, too". What's more, Capital's 1983 festival won't be restricted to two weekends, as in previous years. No other details are available yet, because "it's a mammoth undertaking involving vast numbers of musicians", but an initial announcement is due soon.

● GLASTONBURY CND Festival will this year be held over the weekend of Friday, Saturday and Sunday, June 17-19. Acts are now being lined up, and the first list will be released in a few weeks. Meanwhile, it's already possible to purchase advance weekend tickets at £12, by post from C.N.D. (Festival), 11 Goodwin Street, London N4 3HQ — make cheques and POs payable to "Glastonbury CND Festival", and enclose SAE. Tickets on the gate will cost £14 (weekend), £10 (two days) and £5 (one day).

● LONDON BLUES FESTIVAL will be staged again this year at the Hammersmith Odeon — where it sold out four nights in 1982 with a bill featuring B.B. King, Bobby Bland and John Lee Hooker. This year's initial dates are Friday and Saturday, May 20 and 21, and — although two big international acts are still awaiting confirmation — it's known that John Lee Hooker will be back to complete the trio of attractions. It's again being presented by John Curd who, despite the enormous public interest, is the only promoter regularly bringing in these near-legendary blues giants.

INCANTATION PIPELINE

INCANTATION have now confirmed 16 concert dates for April, to follow their mini-tour next week. As alresdy reported, they are playing a handful of shows from next Tuesday (1), when they open at London Tottenham-Court Rd. Dominion — and a sixth date has now been added to this batch at Kendal Arts Centre on March 6.

These tie in with the release this weekend of their new Beggars Banquet single 'Sikuriades', the follow-up to their hugely successful 'Cacharpaya'. Their new album (as yet untitled) will be issued next month, and newly booked to coincide are:

Lincoln Theatre Royal (April 8), Bournemouth Winter Gardens (10), Southampton Guildhall (11), Corby Festival Hall (13), Guernsey Beau Sejour Leisure Centre (16 and 17), Jersey Opera House (18), Croydon Fairfield Hall (19), Bury St. Edmunds Theatre Royal (20), Margate Winter Gardens (21), Barnstaple Queens Hall (22), Cardiff St. David's Hall (23), Blackburn King George's Hall (27), Leicester De Montfort Hall (28), Dunstable Queensway Hall (29) and Reading Hexagon (May 1).

Nightingales in flight

THE NIGHTINGALES begin an extensive tour this week, coinciding with the release of their new single 'Urban Ospreys'/'Cakehole' on Cherry Red Records — it was written and produced by Robert Lloyd, and it introduces the group's new bassist John Nester, who recently replaced Steve Hawkins in the line-up. Dates so far set are at Birmingham Duma Express (tonight, Thursday), Liverpool College of Higher Education (Friday), Stoke Talbot Hotel (Saturday), Sheffield University (February 28), Barnsley Rebeccas (March 1), Bristol Dingwalls (2), Harlow Bennies Nightclub (3), London Tooting St. George's Hospital Medical School (4), Shifnal Star Hotel (12) and Birmingham Fighting Cocks (18) — and there's more to come.

Santana in May visit

SANTANA are returning to Britain in the spring. Details of their visit haven't yet been announced officially, but it's already known that they'll be playing three nights at London Royal Albert Hall on May 2, 3 and 4 — though tickets are not yet on sale. It's not yet clear if they'll be making any other UK appearances.

Aztec Camera wide exposure

AZTEC CAMERA set out next weekend on a major UK tour, on which they'll be showcasing their current single 'Oblivious', as well as performing tracks from their upcoming Rough Trade album 'High Land, Hard Rain'. Prior to this, they're off to Newcastle next Wednesday (2) to record a pilot show for Tyne Tees TV's new show *Switch*, which takes over from *The Tube* at the end of March. Further tour dates will be announced shortly, but meanwhile those confirmed so far are:

Colchester Essex University (March 5), Keele University (9), Bristol Polytechnic (10), Liverpool University (11), Salford University (12), London Strand Lyceum (15), Derby Blue Note (16), Glasgow Night Moves (17), Edinburgh University (18), Leicester Polytechnic (19) and Leeds Warehouse (20). Support act at the Lyceum is The Farmers Boys.

JOHN MARTYN'S FORAY IN APRIL

JOHN MARTYN, the wandering minstrel who recently returned from Australasia, begins a six-country European tour in mid-March. He then plunges straight into a series of UK dates, to be followed by a tour of the US and Canada. Five British concerts have been confirmed so far — at Bournemouth Winter Gardens (April 17), Cardiff St. David's Hall (18), Mansfield Leisure Centre (22), Aylesbury Friars (23) and Northampton Derngate Centre (24) — but more are being finalised and will be announced shortly. Martyn will be accompanied throughout by Jeff Allen (drums) and Alan Thomson (bass), and he'll be playing two complete sets — one solo, the other ensemble — without a support act.

JOHN CALE, who played London The Venue at the end of January, returns from a European tour for some more UK gigs next month. So far confirmed are Manchester Hacienda Club (March 10), Bristol Dingwalls (15), Sheffield Dingwalls (16) and a return to london The Venue (17).

ORCHESTRAL MANOEUVRES In The Dark will be supported on their British tour opening on April 14, as well as on their preceding European tour, by The Cocteau Twins. Meanwhile, OMD's previously reported fourth album 'Dazzle Ships' is now officially set for release by Virgin on March 4.

GORDON GILTRAP'S instrumental hit 'Heartsong', now being used as the theme for BBC-1's *Holiday* series, is being reissued by Dakota Records this weekend in response to heavy demand. And the guitar maestro has dates at Stevenage Gordon Craig Theatre (this Sunday), Croydon Fairfield Hall (March 8), Dartford Orchard Theatre (31), Peterborough Key Theatre (April 12), Manchester Gallery (13), Carlisle Stanwick Arts Centre (14) and Banbury Arts Centre (May 21), with more being set.

GARY STEADMAN, who was lead guitarist with Classix Nouveaux until he left last summer, has now joined Sheffield band Vision. The outfit had previously released their debut single 'Lucifer's Friend' on MVM Records (distributed by PRT) and, with Steadman in attendance, the follow-up 'Love Dance' is due out in March. A schedule of UK and European dates is currently being finalised and will be announced shortly.

THE THE are returning to the London scene, after such a lengthy absence that even their management can't remember precisely how long! They'll be playing a Thursday night residency at the Marquee Club on March 3, 10, 17 and 24 under the banner of 'Rock And Roll With The The'. Admission is £2.50.

GEORGE MELLY and John Chilton's Feetwarmers return from a four-week tour of the Far East to play London W.C.1. Birkbeck College (March 11), Chesham High School (12), Shrewsbury The Lion (17), London Oxford St. 100 Club (18), London Royal Lancaster Hotel (19), Derby Playhouse (20), London W.1 Langans Brasserie (24), London Camden Centre (26), London Stratford Theatre Royal (27), Colchester Mercury Theatre (28) and Birmingham Hawkins Bar (29 and 30).

THE BELLE STARS and CHINA CRISIS have both delayed plans for major British tours, originally intended to start about now, because of their current chart successes — which have resulted in extra studio commitments, and demand for their services on TV and radio, as well as personal appearances. The Belle Stars' schedule is now being finalised for April, and China Crisis will hit the road in May — and, in both cases, details are expected in a couple of weeks.

THE THOMPSON TWINS have switched the venue of their gig this Sunday (27) from Folkestone Leas Cliff Hall to Norwich East Anglia University — tickets are £2.75 (advance) or £3.20 (doors). Their only other date before they leave for America next weekend, at London Hammersmith Palais on February 28, remains unchanged.

BLACK ROOTS, already set for a headliner at London Brixton Ace Cinema next Monday (28), have March dates at Barnstaple Queens Hall (2), Street Strode Theatre (4), Hull Dingwalls (9), Newcastle Dingwalls (10), Bristol Trinity Hall (12) and Stroud Marshall Rooms (19). They also appear in BBC-2's *Oxford Roadshow* on March 11.

HEAD MUSIC PRESENTS
LYCEUM
STRAND. WC2
the BIRTHDAY PARTY
EINSTÜRZENDE «NEUBAUTEN»
(COLLAPSING NEW BUILDINGS)
MALARIA!
MONDAY 7th MARCH at 7:30
TICKETS £3.50 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 836 2184; ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282;
ROCK ON RECORDS; ROUGH TRADE RECORDS, OR £3.50 ON NIGHT

HEAD MUSIC PRESENTS
THE FUN BOY THREE
FB3
HAMMERSMITH PALAIS
242 SHEPHERDS BUSH RD., W6
DOLLY MIXTURES
MON/TUES 14/15th MARCH at 8·00
TICKETS £4.00 (INC. VAT) ADVANCE PALAIS BOX OFFICE, TEL: 748 2812;
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 637 3131; ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282;
ROCK ON RECORDS; ROUGH TRADE RECORDS, OR £4.00 ON NIGHT

HEAD MUSIC PRESENTS
THE UNDERTONES
PLUS guests
HAMMERSMITH ODEON
QUEEN CAROLINE ST., W6
SUNDAY 20th MARCH at 7·30
TICKETS £4.00 £3.50 (INC. VAT) ADVANCE THEATRE BOX OFFICE, TEL 748 4081
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 836 2184; ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282; OR ON NIGHT

KENNEDY STREET ENTERPRISES LTD
presents
10cc
IN CONCERT
March 1 ABERDEEN Capitol £6.00, £5.00, £4.00
March 2 EDINBURGH Playhouse £6.00, £5.00, £4.00
March 3 NEWCASTLE City Hall £6.00, £5.00, £4.00
March 4 SHEFFIELD City Hall £6.00, £5.00, £4.00
March 5 NOTTINGHAM Royal Centre £6.00, £5.00, £4.00
March 6 LIVERPOOL Empire £6.00, £5.00, £4.00
March 8 LEICESTER De Montfort Hall £6.00, £5.00, £4.00
March 9 IPSWICH Gaumont £6.00, £5.00, £4.00
March 10 BRIGHTON Centre £6.00, £5.00, £4.00
March 12 SOUTHAMPTON Gaumont £6.00, £5.00, £4.00
March 13 CROYDON Fairfield Hall £6.00, & £5.00
March 14 PORTSMOUTH Guildhall £6.00, £5.00, £4.00
March 15 CARDIFF St. David's hall £6.00, £5.00,
March 16 HAMMERSMITH Odeon £6.00, £5.00, £4.00
March 17 HAMMERSMITH Odeon £6.00, £5.00, £4.00
March 18 BRISTOL Hippodrome £6.00, £5.00, £4.00
March 19 BRISTOL Hippodrome £6.00, £5.00, £4.00
March 20 POOLE Arts Centre £6.00, & £5.00
March 21 ST. AUSTELL Cornwall Coliseum £6.00, £5.00, £4.00
March 22 NOTTINGHAM Royal Centre £6.00, £5.00, £4.00
March 23 OXFORD Apollo £6.00, £5.00, £4.00
March 24 PRESTON Guild Hall £6.00, £5.00, £4.00
March 25 HARROGATE Centre £7.00, £6.00, £5.00
March 26 SCARBOROUGH Futurist Theatre £6.00, £5.00, £4.00
March 27 MANCHESTER Apollo £6.00, £5.00, £4.00
March 28 MANCHESTER Apollo £6.00, £5.00, £4.00
March 29 BIRMINGHAM Odeon £6.00, £5.00, £4.00
March 30 BIRMINGHAM Odeon £6.00, £5.00, £4.00
All concerts start at 7.30pm EXCEPT Hammersmith at 8.00pm

LIVE ADS (01-261 6153)

marquee

90 Wardour St., W.1 — 01-437 6603

OPEN EVERY NIGHT FROM 7.00pm to 11.00pm
REDUCED ADMISSION FOR STUDENTS,
SOCIAL SECURITY CARD HOLDERS AND MEMBERS

Thursday 24th & Friday 25th February (Adm £3.50)
THE ENID
Plus 13th Chime & Jerry Floyd

Saturday 26th February (Adm £2.00)
PENDRAGON
Plus I.Q. & Jerry Floyd

Sunday 27th February (Adm £2.00)
LE MAT
Plus Guests & Jerry Floyd

Monday 28th February (Adm £2.00)
PALLAS
Plus support & Martin Ball

Tuesday 1st March (Adm £2.00)
HOWARD JONES
Plus Guests & Jerry Floyd

Wednesday 2nd March (Adm £2.50)
THE TRUTH
Plus support & Jerry Floyd

Thursday 3rd March (Adm £2.50)
AN EVENING OF ROCK & ROLL WITH
THE THE
(show includes SPECIAL GUESTS & starts at 8pm) & guest D.J.

HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

THE LYCEUM

Derek Block presents
The Strand, London WC2

MISSING PERSONS

plus guests

Monday 14th March
7.30pm
ALL TICKETS £3.00
AVAILABLE IN ADVANCE FROM LYCEUM 01-836 3715 LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE, KEITH PROWSE, STAR GREEN AND USUAL AGENTS

THURSDAY

Ladies Night
Free admission for girls

WEDS.
Don't blink! or you'll miss 25p a drink! all night!

TUES.
"NOTHING BUT A PARTY"
Sounds of the swinging 60s
£3

MON
RARE SOUL with Dick Coombes
£3

FRIDAY
Friday night at Le Beat Route with Steve. Ollie. Steve Lewis. Carlo.

EVERY SAT.
is NEW YEAR'S EVE!
Drinks 50p with Free Bubbly at midnight!
Plus live cabaret!
Entrance £5.00
Open 9.00 p.m. to 3.30 a.m.
Licensed until 3.00 a.m..

£5 Boys £4 Girls

17 Greek St., London. W1. Tel: 437-5782 night

·LeBEAT·ROUTE·

Right of admission reserved

ACE

Tel 274 4663
100 yds — Brixton Tube
(Next to Town Hall)
Brixton Hill SW2

THE ACE PRESENTS

Wednesday 23rd February	ANGELIC UPSTARTS + THE VIBRATORS	£2.00
Friday 25th February	OSIBISA + DAGAMA + RALPH ADU & HIS DRUMMERS	£3.00
Saturday 26th February	WILKO JOHNSON & LEW LEWIS + GAZ'S REBEL BLUES BAND With Special Guests DIZ & THE DOORMEN	£2.50
Monday 28th February	Reggae Night BLACKROOTS + TRIBESMEN With Special Guest BENJAMIN ZEPHANIAH	£2.50
Thursday 3rd March	GOSPEL NIGHT 4 BRITISH GOSPEL BANDS	£3.00
Friday 4th March	L.A. PUNK NIGHT BLACK FLAG + THE MINUTE MEN + NIG NEIST	£2.50
Saturday 5th March	POISON GIRLS + TYMON DOGG	£2.00
Monday 7th March	Reggae Night TAPPER ZUKIE — THE ALARM	£3.00
Wednesday 9th March	GBH + THE DESTRUCTORS + ONE WAY SYSTEM	£2.50
Thursday 10th March	RICHARD HELL & THE VOIDOIDS SISTERS OF MERCY + THE HIGH FIVE GROUP	£3.00
17th March 24th March 28th March	COMING SOON SEX GANG CHILDREN THE DAMNED + Guests WAILING SOULS	£3.00 £4.50

Tickets on Sale Now — at The Ace + Premier Box Office London Theatre Bookings + Rough Trade + The Cage in the gear Market — Kings Road. — ALL SHOWS DOORS 7.30pm

LEARN TO PLAY DRUMS FROM VIDEO

All you need to begin is a pair of sticks and a practice pad.
The Video demonstrates and explains Basic Drum Rhythms, Choosing Drum Sticks, Practice Pads, Drum Stick Grips, Correcting sticking technique and Rudimentary Drum Music.
Price £19.95 inc P&P (State VHS or BETA)
VIDEO MUSIC SERVICES
205A High Lane, Burslem Stoke on Trent Staffs, England. (0782) 814381

BROADWAY

Clarendon Hotel, Hammersmith Broadway W6

Thursday 24th February	£1.00
BARNEY'S 50'S DISCO	
Friday 25th February	£1.50
THE GYMSLIPS + Kissed Air	
Saturday 26th February	£1.50
WRATHCHILD + Invisible Band	
Sunday 27th February	£1.00
OBJET D'ART + Ghosts	
Monday 28th February	£1.00
BOYS OWN + Monomix	
Tuesday 1st March	50p
IDIOT BALLROOM BEACH PARTY	

Real Ale Served 7.30-11.00pm.

OUTLAW PRESENTS

SOFT CELL

FALLING APART
AT THE
HAMMERSMITH PALAIS
ON
MON/TUES
7th/8th MARCH
7.30pm
ALL TICKETS £4.00
Available from Box Offices and Usual Ticket Agencies

International Jazz Stars at The Stables, Wavendon

Rare visits by... **AL COHN**
(International Star of the Tenor Sax)
Friday 4 March at 8p.m.
EDDIE 'LOCKJAW' DAVIS
Friday 1 April at 8p.m.
DIGBY FAIRWEATHER'S PIZZA EXPRESS BAND
Friday 8 April at 8p.m.
£3 (£2.50 in advance)

Wavendon Allmusic Plan, The Stables, Wavendon, Milton Keynes MK17 8LT
Box Office Tel: (0908) 583928

Baileys WATFORD present

7th, 8th & 9th MARCH FOR 3 NIGHTS ONLY
THE Rinkees
Admission tickets available in advance or just pay on the night.
BAILEYS, 127 THE PARADE, WATFORD.
TEL: (0923) 39848/43034.

CAMDEN JAZZ WEEK

EX ORNETTE COLEMAN + JAMES BLOOD ULMER
the first British appearance of the funky

RONALD SHANNON JACKSON and the DECODING SOCIETY

+ JULIAN BAHULA'S JAZZ AFRICA
Wednesday 16th March

The Camden Jazz week at the ROUND HOUSE March 14-19; GIL EVANS ORCHESTRA, BENNIE WALLACE TRIO, BOBBY WELLINS QRT, LESTER BOWIE ENSEMBLE, SUNWIND, FREDDIE HUBBARD QRT, SOH, CECIL TAYLOR UNIT + DIANNE McINTYRE DANCE COMPANY, Howard Riley/Keith Tippett

Tickets from Round House, Chalk Farm Road, NW1. 01-267 2564 and Camden Box Office, St Pancras Library, 100 Euston Road, NW1. 01-388 7727
The Camden Jazz Week is presented by the Camden Festival and the Jazz Centre Society

MCP presents

OMD

PLUS GUESTS THE COCTEAU TWINS
SHOWERING PAVILION, SHEPTON MALLET
THURSDAY 14th APRIL 7.30 p.m.
Tickets £5.00 Available from Virgin Bristol, Spillers Cardiff, Derricks Swansea, La Monde Travel Wells, Pathway Records Shepton and Bath Place Records Taunton. Rival Records Bath, Acorn Records Yeovil, & South West Concert Club
(coaches also Tel: 02372 6219)

THE Venue

160–162 Victoria Street, London SW1E 5LB
Tel 828 9441

Doors Open 8.00 pm
Main band on at 9.30 pm

THIS WEEK

Thursday 24th February £3.00
POLECATS

Friday 25th February £3.00
HUNTERS & COLLECTORS

Saturday 26th February £3.00
RE-FLEX

Monday 28th February
Closed

Tuesday 1st March
Closed

Thursday 3rd March £2.00
THE ALARM

COMING SOON

Monday 7th March £4.50
LAKESIDE

Tuesday 8th March £7.00
BLACK ECHOES REGGAE AWARDS
Feat Wailing Souls + Jah Thomas

Thursday 10th March £3.00
JOHN WATTS (On Stage 9 pm)

Friday 11th March £3.00
SPEAR OF DESTINY

Thursday 17th March £4.00
JOHN CALE

This 4 x 2 advertisement on the **LIVE PAGE** costs only **£48** and will be seen by over **One Million people.** Ring **01-261 6153** for details.

THE GREYHOUND

175 FULHAM PALACE ROAD. W.6

Thursday 24th February	£1.25
A BIGGER SPLASH + The Blood Oranges	
Friday 25th February	£1.50
MOTION—LOTION featuring Jo Anne Kelly + No Sweat	
Saturday 26th February	£1.50
ONLY AFTER DARK + Double Agent	
Monday 28th February	£1.25
THE AMAZING AUNT MAY DANCE BAND + Rich Bitch	
Tuesday 1st March	£1.25
Whamm Records Nite with: DIRECT HITS/DOCTOR & THE MEDICS	
Wednesday 2nd March	£1.50
From Ireland: TOKYO OLYMPICS + Le Lulus	

U.B.U. ENTERTAINMENTS PRESENTS
THE UNDERTONES
+ SUPPORT
at BRADFORD UNIVERSITY GREAT HALL
Saturday 12th March
Tickets £3.00 Advance £3.50 Door
available from Bostocks Records, Bradford,
Union Shop or by post
Enquiries BRADFORD 734135
Open to the public

T.P.S.U. GIGS N' THINGS presents
THE EURYTHMICS + THE CHOIR
at The Byron Building, Shakespeare Street, Nottingham.
Friday 4th march 9.00 p.m.-1.00 a.m.
Tickets £1.50 Advance £2.50 door
available from Student Union's Shops, Selectadisc, Revolver, Way Ahead, Victoria Box Office, N.U.S.U.
and usual outlets.
for further details ring 0602 46725.

POLY MANCHESTER

Saturday 26th February
SOUTHERN DEATH CULT
Saturday 5th March
THE PASSAGE
Saturday 12th March
FARMERS BOYS

If you don't know about WEDNESDAYS & FRIDAYS then you'd better loosen up...
"THE BEST SHOT"
No rules : Total Dance
All The above are licensed till 2am and subject to usual conditions of entry.
MANCHESTER POLYTECHNIC STUDENTS UNION
99 Oxford Road, Manchester 1.
061-273-1162
Design inspired by CITYFUN 20.11.80
Jon's *"Age Of Plunder"*
& Howards *wonderful sense of humour*

nationwide GIG GUIDE

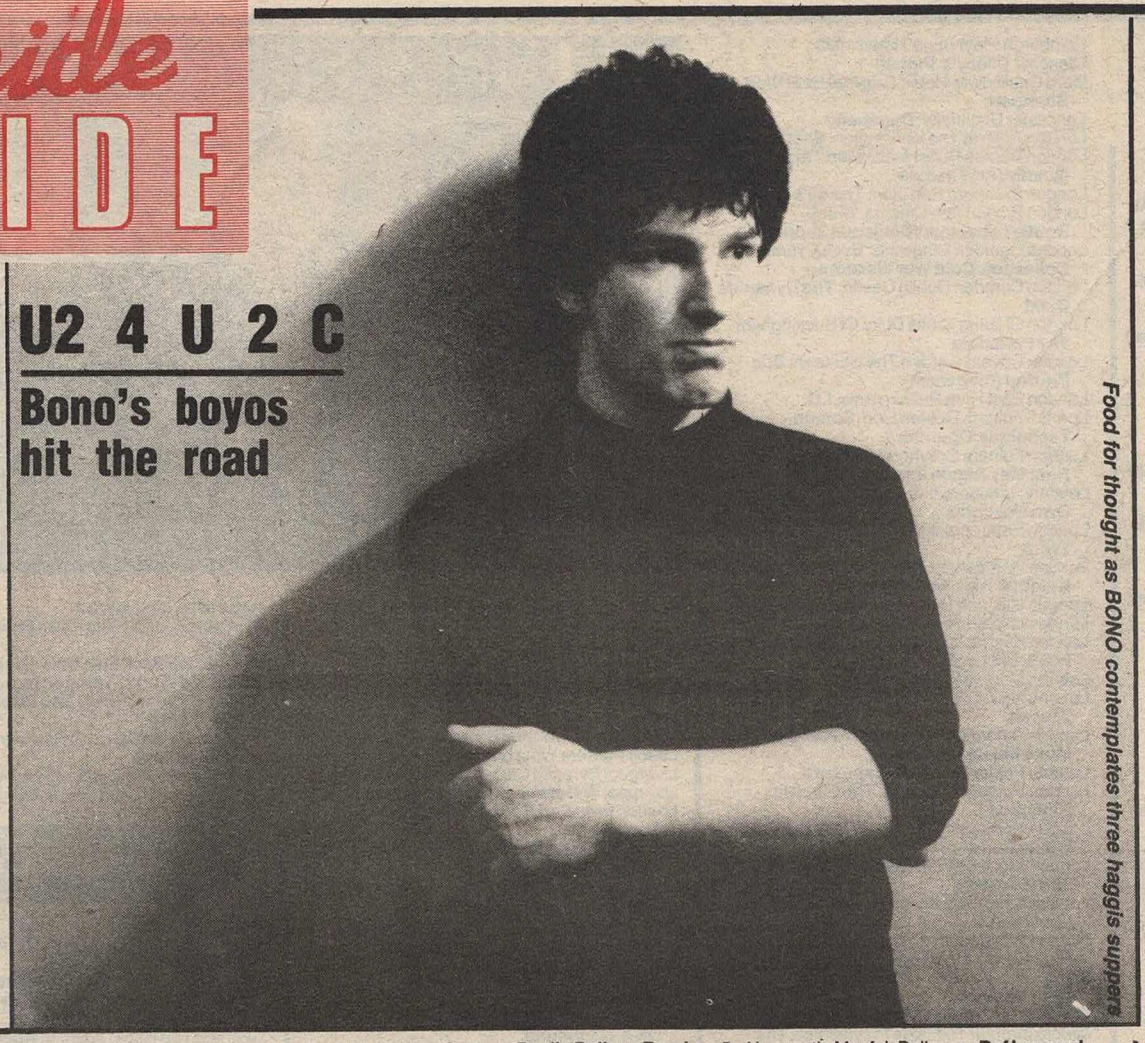
HAVE YOU noticed how so many of the major tours begin their travels in Scotland? Presumably this is to enable them to smooth out the rough edges as far away from London as possible, before the critics can catch up with them, Anyway, we have to look North of the Border to find the starting point of this week's two principal new tours. The first is by U2 who — coinciding with the release of their new 'War' album — hit the road in Dundee (Saturday), Aberdeen (Sunday), Edinburgh (Monday), Newcastle (Tuesday) and Lancaster (Wednesday). And the other is the annual outing by 10 c.c., who set out in Aberdeen (Tuesday) and Edinburgh (Wednesday), with the nucleus of Eric Stewart and Graham Gouldman using the same musicians as when they last toured.

A breath of the Andes brightens the British winter, when INCANTATION perform with the Ballet Rambert in Leicester on Thursday, then begin their own mini-tour in London (Tuesday) and Worthing (Wednesday). Among up-and-coming bands joining the circuit frenzy this week are SHRIEKBACK, BIG COUNTRY, THE POLECATS, BLUE ZOO, THE FABULOUS THUNDERBIRDS and KISSING THE PINK — while old stagers THE DUBLINERS are doing the rounds again and, from America, DENIECE WILLIAMS begins he UK tour on Saturday.

THE THOMPSON TWINS are playing a couple of shows, at Norwich (Sunday) and London's Hammersmith Palais (Monday), prior to leaving for distant shores. And that old campaigner ERIC BURDON pays a rare visit to London, playing a week-long season from Monday.

U2 4 U 2 C

Bono's boyos hit the road



Food for thought as BONO contemplates three haggis suppers

thursday 24th

Bannockburn The Tandhu: **Henry Gorman Band**
Basildon Raquels: **Sad Lovers & Giants**
Birmingham Barrel Organ: **Orphan**
Birmingham University: **Shady Deals**
Blackpool Yellow Submarine: **The Membranes**
Bournemouth The Academy: **Caught In The Act**
Bracknell South Hill Park Arts Centre: **The Seychelles**
Bradford Manhattan Club: **Xero**
Bradford Palm Cove: **The Destructors/The Underdogs**
Bradford Pile Bar: **Soldier**
Bradford University: **The Gents/The Prisoners/Rhabstallion**
Brentwood Hermit Club: **The Lurkers**
Brighton Country Music Club: **Steve Young**
Bristol Dingwalls: **Peter & The Test Tube Babies**
Cardiff Casablanca Club: **The Living Legends**
Cardiff Chapter Arts Centre: **Harfoot Brothers**
Chatham Central Hall: **Chas & Dave**
Chesterfield Star Inn: **Our Pete & The Wage Slips/Jumping Jeannie & The 4½ Garden Gnomes**
Croydon Fairfield Hall: **Chris Barber Band/Ottilie Patterson**
Croydon The Cartoon: **Large Portion**
Dartford Flicks: **Animal Nightlife**
Derby Havana Club: **New Regime**
Eastcote Bottom Line: **Juice On The Loose**
East Grinstead The Sussex: **25 Watt Idiot**
Gateshead Honeysuckle: **The Short Bluesline**
Glasgow Night Moves: **Orchestre Jazira**
Glasgow The Roxy: **The Angelic Upstarts/The Toy Dolls**
Glasgow Tiffany's: **Runrig**
Gt. Yarmouth Big Apple: **Stills**
Hatfield Polytechnic: **Lenny Henry**
Hemel Hempstead Pavilion: **Digby Fairweather Quintet**
Henley-on-Thames Five Horseshoes Inn: **School Report**
Hitchin Jean's: **Safe In Bed**
Hull Dingwalls: **Southern Death Cult**
Hull Duke of Cumberland: **The Nashville Teens**
Hull University: **Gary Glitter**
Ipswich Gaumont Theatre: **Thin Lizzy/Mamas Boys**
Leeds Polytechnic: **Bill Nelson & The Yorkshire Actors Company**
Leeds Warehouse: **Shriekback**
Leicester Haymarket Theatre: **Incantations/Ballet Rambert**
Liverpool Dingwalls: **Big Country**
Liverpool Kirklands Wine Bar: **Tears Of Joy/Product McKenzie**
Liverpool Left Bank: **Zanti Misfitz**
Liverpool The Mayflower: **The Rivals**
Liverpool University: **Pigbag**
Liverpool Warehouse: **The Danse Society**
London Adlib at The Kensington: **The Creamies/The Misfits**
London Battersea Arts Centre: **Kokomo**
London Battersea The Latchmere: **Duffo**
London Brentford Red Lion: **Chuck Farley**
London Brixton Old White Horse: **District Six**
London Camden Dingwalls: **The Fabulous Thunderbirds**
London Camden Dublin Castle: **The Zodiacs**
London Catford The Black Horse: **The Wild Eagles**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Covent Garden Rock Garden: **The Escape**
London Covent Garden Seven Dials: **Bobby Wellins Quartet/Lol Coxhill**
London Deptford Albany Empire: **Chris Difford and Glenn Tilbrook's musical *Labelled With Love* (until Sunday, also March 3-6)**
London Ealing Questors Theatre: **Morrissey Mullen/Paz**
London Fulham Golden Lion: **Dumpy's Rusty Nuts**
London Fulham Greyhound: **A Bigger Splash/The Blood Oranges**
London Islington Hope & Anchor: **The Milkshakes**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Marquee Club: **The Enid**
London N.7 The Favourite: **Jan Ponsford Quintet with Jim Dvorak**
London N.W.1 Musicians Collective: **British Summertime Ends/Nicholas Janni**
London N.W.2 Hogs Grunt: **Slip Stream**
London Oxford St. 100 Club: **Skrewdriver**
London Putney Half Moon: **Juice On The Loose**
London Rotherhithe Prince of Orange: **Bill Brunskill Band**
London Shepherds Bush The Bush Hotel: **The Rhythm Tendency ABA/Lotte Literiati/Ben Elton/Mivvy Mime Company**
London Soho Pizza Express: **Al Grey Quintet (until Saturday)**
London Stockwell Old Queens Head: **Red Terror & Green**
London Stoke Newington Pegasus: **Hank Wangford Band**
London Victoria The Venue: **The Polecats**
London Waterloo Royal Victoria: **Freddy's Footwarmers**
London Willesden Spotted Dog: **The Directors**
London Woolwich Tramshed: **The Truth/The Escortz**
London W.1 (Charlotte St) Sol y Sombra: **Frank Chickens**
London W.1 Dover Street Restaurant: **Katz City Swingers**
London W.1 (Gt. Portland St) The Albany: **Room 13**
Manchester Apollo Theatre: **Madness**
Manchester (Ashton) Metro Cinema: **Blue Zoo**
Manchester Band On The Wall: **Phil Chapman**
Manchester Hacienda Club: **The Birthday Party**
Manchester The Gallery: **Passion Day**
Newcastle Dingwalls: **Eurythmics**
Newcastle Soul Cellar (at Grey's Club): **Hurrah!**
Northampton Silver Horse: **Precious Little Idols**
Nottingham Bramcote Leisure Centre: **Smuggler**
Nottingham Hearty Good Fellow: **Colin Staples Breadline/Ray Gunn & The Lasers**
Oldham Moor End Bar: **The Relatives**
Oxford Pennyfarthing: **Mono-Pacific**
Reading Top Rank: **Twelfth Night**
Sheffield City Hall: **Def Leppard**
Sheffield Dingwalls: **The Pinkees**
Sheffield Hallamshire Hotel: **Alice Goes Pop**
Sheffield Limit Club: **The Meteors**
Sheffield The Hanover: **Vincent Tate & The Innocents/The Fighting Tikkas**
Sheffield The Leadmill: **The Party**
Southampton Guildhall: **The Dubliners**
Stockton Dovecot Arts Centre: **: Partners In Crime/The Lovehearts**
Trowbridge Peewee's: **Blue Side Of Midnight**
Wallasey Withens Lane Technical College: **Subtle Hints**
Watford Verulam Arms: **Clientelle**
Weymouth Verdi's: **Hot Snacks**
Whitehaven Whitehouse Disco: **Saracen**
Wokingham Angie's: **Juke Jump**
Wolverhampton The Woodhayes: **Sub Zero**
York University: **Dagaband**

friday 25th

Aberystwyth University: **Kevin Turvey & The Bastard Squad**
Ashington Leisure Centre: **Blue Zoo**
Ayr Pavilion: **Runrig**
Birkenhead Sir James Club: **Subtle Hints**
Birmingham Fighting Cocks: **Afrikan Star/Benjamin Zephaniah**
Bournemouth The Academy: **Central Line**
Bournemouth Town Hall: **Hot Snacks**
Bracknell South Hill Park Arts Centre: **Tatty Ollity/Tony Allen & ABA**
Bradford Textile Hall: **The Word/The Three Johns**
Brighton Centre: **Thin Lizzy/Mamas Boys**
Bristol Dingwalls: **The Inmates**
Bristol Trinity Hall: **Trinity**
Bude Bullers Arms: **Chris Barber Band**
Canvey Island Goldmine: **Animal Nightlife**
Cardiff Ex-Servicemens Hall: **Flux Of Pink Indians/No Label/Tradition Of Slaughter**
Cardiff Great Western Hotel: **Blue Side Of Midnight**
Chadswall Moonraker: **Soldier**
Coventry General Wolfe: **The D.T.'s/Down All The Days**
Coventry Ryton Bridge: **Streetlite**
Croydon The Cartoon: **Basils Ballsup Band**
Dover St. Margaret's Holiday Village: **The Nashville Teens**
Durham University: **Dagaband**
Edinburgh Nite Club: **Twisted Nerve**
Feltham Football Club: **Only After Dark**
Gateshead Honeysuckle: **The Daughters/The Reptiles**
Glasgow Hardrock Cafe: **Saracen**
Glasgow Joanna's: **The Pinkees**
Glasgow Night Moves: **Eurythmics**
Gravesend Red Lion: **English Rogues**
Gt. Yarmouth Big Apple: **Terrain**
Harrow The Roxborough: **Dream Cycle 7**
Hastings Rumours Club: **Savage Hearts/A21**
Huddersfield Polytechnic: **Bill Nelson & The Yorkshire Actors Company**
Hull Dingwalls: **Big Country**
Leeds Polytechnic: **The Birthday Party**
Liverpool College of Higher Education: **The Nightingales**
Liverpool Dingwalls: **The Shakin' Pyramids**
Liverpool Empire Theatre: **Madness**
Liverpool University: **Crosstalk A/V**
Liverpool Warehouse: **John Cooper Clarke**
London Adlib at The Kensington: **A Bigger Splash/A Scanner Darkly**
London Battersea Arts Centre: **Cyril Tawney**
London Brentford Red Lion: **G.B. Blues Co. with Root Jackson**
London Brixton Ace Cinema: **Osibisa**
London Brixton Old White Horse: **Lotte Literiati/Rhythm Tendency ABA/Ben Elton/Mivvy Mime Company**
London Brixton The Fridge: **US**
London Camden Dingwalls: **The Republic/Shea**
London Camden Dublin Castle: **Doctor K's Blues Band**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Camden Town Hall: **Misty In Roots**
London Covent Garden Seven Dials: **Tony Coe Quartet/Alan Skidmore**
London Ealing Questors Theatre: **Ronnie Scott Quintet/Geoff Castle's Impressions Orchestra**
London Farringdon The Metropolitan: **Larry Stabbins Trio/John Ryall/Lunatic Fringe**
London Fulham Golden Lion: **Kokomo**
London Fulham Greyhound: **Motion-Lotion/No Sweat**
London Fulham Kings Head: **Tony McPhee Band/Frankie Flame & The Flames**
London Hackney Chats Palace: **Cruzial/Black Shades/Sweet Distortion/Roots/Utopia**
London Hammersmith Clarendon Hotel: **The Gymslips/Kissed Air**
London Hounslow Old Town Hall: **Sad Among Strangers**
London Islington Hope & Anchor: **Wipeout**
London Kensington Imperial College: **The Cocteau Twins/It's Immaterial/Zerra 1/Capt. J.J. Waller/ Seething Wells**
London Marquee Club: **The Enid**
London Mile End Queen Mary College: **Seventh Seance/Coldwar/Still Life**
London N.W.2 Grosvenor Rooms: **Lorne Gibson/Colt 45**
London N.W.2 Hogs Grunt: **Holloway Allstars**
London Oxford St. 100 Club: **Dudu Pukwana's Zila**
London Peckham Newlands Tavern: **Tokyo**
London Putney Half Moon: **The 45's**
London Rotherhithe Prince of Orange: **Original East Side Stompers**
London Stockwell The Plough: **Southside**
London Stoke Newington Pegasus: **Juice On The Loose**
London Tottenham-Court Road Dominion Theatre: **Moving Hearts**
London Tower Bridge Rd. The Copper: **Grooverlax/Tablet**
London Victoria The Venue: **Hunters & Collectors**
London Woolwich Thames Polytechnic: **Vaguely Divine/Dresden**
London W.1 (Conway St) Adams Arms: **The Other Man/J.C¼/Ed The Poet**
London W.1 Dover Street Restaurant: **The Extraordinaires**
London W.C.1 New Merlin's Cave: **Agent Orange**
Maidenhead The Bell: **Fugitive**
Manchester Band On The Wall: **Jah Warriors**
Manchester Portland Bars: **Private Sector**
Manchester The Gallery: **Live For The Weekend**
Middlesbrough The Cavern: **Pallas**
Newcastle Freeman Hall: **Orchestre Jazira**
Newcastle Mayfair Ballroom: **Def Leppard**
Newcastle University: **Pigbag**
Oxford Pennyfarthing: **Dealer**
Reading University: **Dancette**
Redhill Lakers Hotel: **Juvessance/No Angry Man**
Retford Porterhouse: **The Angelic Upstarts/The Toy Dolls**
Sheffield Dingwalls: **Peter & The Test Tube Babies**
Sheffield Polytechnic: **The Danse Society**
Shrewsbury Shelton Club: **The Dancing Did**
Slough College: **Howard Jones**
Southampton Kingsland Hall: **Tom McEwan**
Southampton University: **The Polecats**
Southend (Westcliff) Queens Hotel: **Crawlin' Kingsnakes/West City 5**
St. Helens The Raven: **A.S.A.**
St. Ives (Cambs) Liberal Hall: **Mars**
Treforest Wales Polytechnic: **Zanti Misfitz**
Washington Biddick Farm Arts Centre: **Peter Sarstedt**
Wokingham Angie's: **Illusionz**
Worcester College: **The Apollinaires**

saturday 26th

Aberdeen University: **Eurythmics**
Bangor University: **Gary Glitter**
Birmingham Fighting Cocks: **And Also The Trees/Twist**
Birmingham Junction Inn: **Headbolt/Alfie Noakes**
Birmingham The Mermaid: **Crucial Music**
Boston The Cinema: **Deniece Williams**
Bracknell South Hill Park Arts Centre: **Jim Couza**
Brighton Zap Club: **Dance Factor**
Bristol Dingwalls: **The Polecats**
Bristol Docklands Settlement: **Blurt**
Cambridge Burleigh Arms: **Trux**
Cardiff Chapter Arts Centre: **Hybrid**
Chesterfield Top Rank: **Bingo Reg & The Screaming Jeannies/Stuttering Jack & The Heart Attacks**
Colne Francs: **The Meteors**
Consett Trades Union Memorial Hall: **The Toy Dolls/Heartaches**
Coventry General Wolfe: **I/The Hollow**
Coventry Polytechnic: **The Danse Society**
Coventry Warwick University: **The Pinkees**
Croydon The Cartoon: **Little Sister**
Dorset Institute: **Sad Lovers & Giants**
Dundee Caird Hall: **U2**
Edinburgh University: **Pigbag/Orchestre Jazira**
Glasgow Strathclyde University: **Blue Zoo**
Gt. Yarmouth Big Apple: **Ground Zero**
Guildford College of Technology: **Dave Kelly Band**
Guildford Royal Hotel: **The Equalisers**
Hanley The Vine: **Groovy Underwear**
Harwich Centre Club: **Tony McPhee Band**
Hastings Rumours Club: **The Majestics**
Hayes Beck Theatre: **The Dubliners**
Hull Dingwalls: **52nd Street**
Liverpool Dingwalls: **Pallas**
Liverpool Left Bank Bistro: **Bullets For Silver/The Syndromes**
Liverpool Royal Court Theatre: **Def Leppard**
Liverpool Warehouse: **Dark Continent**
London Adlib at The Kensington: **The 45's/The Mojo Filters**
London Barnes Bulls Head: **Iain Bellamy Quintet**
London Battersea Arts Centre: **Dave Swarbrick**
London Brentford Red Lion: **Fast Buck**
London Brixton Ace Cinema: **Wilko Johnson & Lew Lewis/Diz & The Doormen**
London Brixton The Fridge: **Roman Holliday**
London Camden Dingwalls: **K.K. Khan Band/Something Foreign**
London Camden Dublin Castle: **King Kleary & His Savage Mooses**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Covent Garden Seven Dials: **Trevor Watts' Moire Music/Stan Sulzmann**
London Crouch End Kings Head: **The Stingrays/The Time Dance**
London Ealing Questors Theatre: **Humphrey Lyttelton Band/Bobby Wellins Quartet**
London Fulham Golden Lion: **Chuck Farley**
London Fulham Greyhound: **Only After Dark/Double Agent**
London Greenwich The Mitre: **Ed Banger**
London Hackney Chats Palace: **Poison Girls**
London Hammersmith Clarendon Hotel: **Wrathchild/The Invisible Band**
London Harlesden Ye Olde Crown: **A Bigger Splash**
London Highgate Jacksons Lane Community Centre: **Jo-Ann Kelly Band**
London Islington Hope & Anchor: **The London Cowboys**
London Kentish Town Bull & Gate: **Hank Wangford Band**
London Leicester-Square Centre Charles Peguy: **Mervyn Africa Quartet**
London Marquee Club: **Pendragon**
London N.W.1 Musicians Collective: **Maggie Nicols/Contradictions/The Space Invaders**
London N.W.2 Hogs Grunt: **Rio & The Robots**
London N.W.2 The Cricklewood: **Lotte Literiati/Rhythm Tendency ABA/Ben Elton/Mivvy Mime Company**
London Oxford St. 100 Club: **The London Apaches/Frankie & The Flames**
London Putney Half Moon: **Georgie Fame & The Blue Flames**
London Roehampton Digby Stuart College: **Roddy Radiation & The Tearjerkers**
London Rotherhithe Prince Of Orange: **Cuff Billet/Malc Murphy's Stompers**
London Stockwell Old Queens Head: **Talkover/Makka**
London Stockwell The Plough: **Don Rendell**
London Stoke Newington Pegasus: **Big Chief**
London Tottenham-Court Rd. The Roebuck: **Joolz/Don Carroll/Emile Sercombe/The Newtown Neurotics**
London West Hampstead Moonlight Club: **King Kurt/The Screaming Dead**
Manchester Band On The Wall: **Well Knit Frames**
Manchester The Gallery: **Agency Music/The Reporters**
Manchester University: **Kevin Turvey & The Bastard Squad**
Middlesbrough The Cavern: **The Angelic Upstarts**
Newmarket Cabaret Club: **Ralph McTell**
Newcastle Dingwalls: **Peter & The Test Tube Babies**
Newcastle (Emlyn) Plough Hotel: **The Ferrets**
Newport Gwent College: **Zanti Misfitz**
Norwich East Anglia University: **Misty In Roots**
Oxford Pennyfarthing: **Vetos**
Oxford Radcliffe Arms: **Steve Young**
Peterborough Wirrina Stadium: **Flux Of Pink Indians/Antisect/War Whores**
Portsmouth Guildhall: **Thin Lizzy/Mamas Boys**
Reading Top Rank: **Jackie Lyntor. Band/After Dark**
Rochdale Art Gallery: **Gods Gift**
Sheffield Dingwalls: **The Shakin' Pyramids**
Sheffield The Hanover: **A Bohemian Situation**
Sheffield The Leadmill: **Ipso Facto and In The Nursery (lunchtime)/Jah Warrior (evening)**
Southampton The Crown: **Hot Snacks**
Southend (Westcliff) Queens Hotel: **The Gymslips/Scizzors**
South Shields The Brunswick (lunchtime): **The Cuban Unit**
St. Albans City Hall: **The Birthday Party**
Stirling University: **Runrig**
Stoke Talbot Hotel: **The Nightingales**
Sunderland Polytechnic: **The Daintees/Patrick & The Dub Warriors**
Sutton Coldfield Penns Hall Hotel: **The Searchers**
Taunton (Hill Farrance) Anchor Inn: **Chris Barber Band**
Tavistock Kingdom House: **The Works/Dead Fish**
Trowbridge Peewee's Bar: **The Wasters**
Trowbridge The Crown: **Blue Side Of Midnight**
Warrington Lion Hotel: **Saracen**
Wishaw Crown Hotel (lunchtime): **The Pests**
Wokingham Angie's: **Ruthless Blues**

sunday 27th

Aberdeen Capitol Theatre: **U2**
Birmingham Odeon: **Madness**
Bradford Manhattan Club: **Xero**
Brandon Flintnappers: **Terrain**
Brighton Jenkinsons: **The Birthday Party**
Bristol Colston Hall: **Def Leppard**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Buxton Crown & Mitre: **Fault**
Croydon The Cartoon: **The London Apaches (lunchtime)/The Drivers (evening)**
Dartford The Orchard: **The Dubliners**
Dundee Dance Factory: **Eurythmics**
Edinburgh University: **Pigbag**
Haywards Heath Claire Hall: **Steve Young**
High Wycombe Nags Head: **The Alligators**
Kettering Kings Arms (lunchtime): **Dave Johnson Jazz Band & Guests**
Lancaster University: **Kevin Turvey & The Bastard Squad**
Lane End Osbourne Arms: **Howard Jones**
Leeds Central Station Hotel (lunchtime): **One O'Clock Jump**
Leeds Royal Park Hotel (lunchtime) and Central Station Hotel (evening): **Volunteers**
Liverpool Victoria Oswestry: **The Pinkees**
London Barbican Centre (lunchtime): **Alvin Roy Band**
London Battersea Arts Centre: **Dominique Pilfarely**
London Battersea Nags Head: **Jugular Vein**
London Battersea The Latchmere (lunchtime): **Wilma Williams & The Combo**
London Brentford Red Lion: **Fast Buck (lunchtime)/Rodeo (evening)**
London Camden Centre: **Orchestre Jazira**
London Camden Dublin Castle: **The Swamp Creatures**
London Charing Cross Of Buckingham: **The Invisibles**
London Finchley Torrington: **Kokomo**
London Finsbury Park Sir George Robey: **The Directors**
London Friern The Orange Tree (lunchtime): **Young Jazz**
London Fulham Golden Lion: **Little Sister**
London Greenwich Theatre Bar: **Geoff Warren Quartet**
London Hackney Chats Palace (lunchtime): **Scratch Band**
London Hammersmith Clarendon Hotel: **Objet D'Art/Ghosts**
London Islington Hope & Anchor: **Primary**
London Islington Pied Bull: **The Swinging Hoovers**
London Kennington The Cricketers: **The Feelers**
London Kentish Town Bull & Gate: **The Sun**
London Lewisham Concert Hall: **Gene Pitney**

CONTINUES OVER

GIG GUIDE: continued

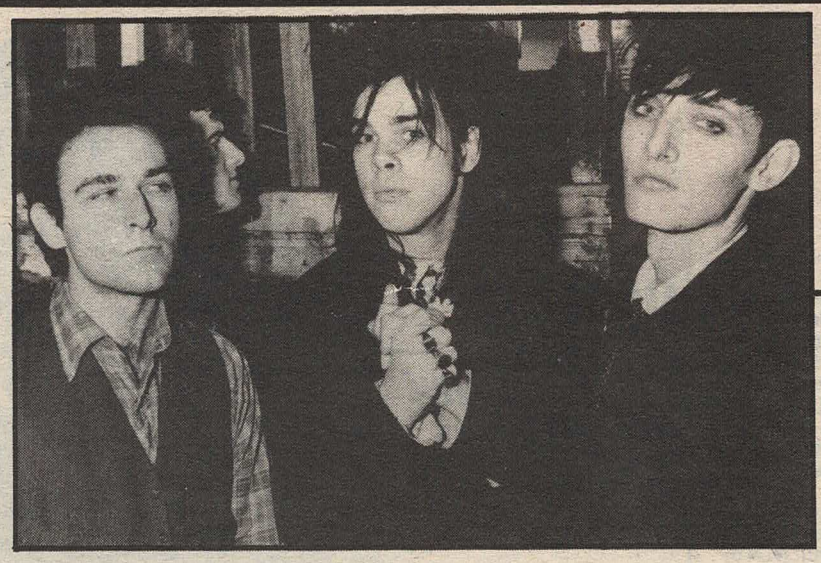
London Marquee Club: **Le Mat**
London N.W.2 Hogs Grunt (lunchtime): **Pete Neighbour Band**
London Oxford St. 100 Club: **Wally Fawkes/Al Fairweather/Stan Greig Trio/Brian Leake's Sweet & Sour etc. (Dill Jones Benefit)**
London Putney Half Moon: **Juvessance**
London Rotherhithe Prince Of Orange: **Elise & Her Jazzmen (lunchtime)/Dennis Fields Hot Jazz (evening)**
London Soho Pizza Express: **Bruce Boardman Band**
London Stockwell The Plough: **Stevie Smith, Steve Waller & Friends**
London Stoke Newington Pegasus: **The Republic**
London Stratford Green Man (lunchtime): **Radio Radio/Crime Of Passion/Tax Dodge**
London Trafalgar-Square St. Martin's Crypt: **Jim Couza/Saffron Summerfield**
London Wimbledon Theatre: **Georgie Fame & The Blue Flames/Laverne Brown Band/Frankie Flame & The Flames**
London Wood Green Brabant Rd. Centre: **Rhythm Tendency ABA/Lotte Literiati/Ben Elton/Mivvy Mime Company**
London W.1 Portman Hotel (lunchtime): **Dick Charlesworth & His City Gents**
Maidstone Hazlitt Theatre: **Geoff Castle's Impressions Orchestra**
Manchester The Gallery: **The Angelic Upstarts/The Toy Dolls**
Newquay Central Hotel: **The Winners**
Norwich East Anglia University: **The Thompson Twins**
Nottingham Hearty Good Fellow: **Dawn Trader**
Oxford Apollo Theatre: **Thin Lizzy/Mamas Boys**
Oxford Polytechnic: **Chris Barber Band**
Peterborough Key Theatre (lunchtime): **32-20**
Poynton Folk Centre: **Martin Carthy, John Kirkpatrick & Howard Evans**
Redcar Coatham Bowl: **The Enid**
Redhill Lakers Hotel: **Pookiesnackenburger/Capt. J.J. Waller**
Stevenage Bowes Lyon House: **G.B.H.**
Uxbridge Brunel University: **Twelfth Night**
Wigan Riverside Club: **Soldier**
Windsor Blazers: **Chas & Dave (for a week)**
Wokingham Angie's: **The Nashville Teens**

monday 28th

Birmingham The Grapes: **Xpertz**
Birmingham Night Out: **Fat Larry's Band (until Wednesday)**
Bradford Manhattan Club: **Sex Gang Children/Requiem**
Bristol Dingwalls: **Fred Stoat & The Rodents Of Swing**
Canterbury Kent University: **And Also The Trees**
Chatham M.I.C. Club: **The Milkshakes**
Crawley Dr. Samuel Johnson: **Large Portion**
Croydon The Cartoon: **The Heat Merchants**
Durham University: **Kevin Turvey & The Bastard Squad**
Edinburgh Playhouse Theatre: **U2**
Glasgow Tiffany's: **Pigbag**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Lancaster University: **Dagaband**
London Adlib at The Kensington: **Sacrilege**
London Barnes Bulls Head: **Stan Tracey Quartet/Art Themen**
London Brentford Red Lion: **The 45's**
London Brixton Ace Cinema: **Black Roots/Tribesmen/Benjamin Zephaniah**
London Camden Dingwalls: **Eyes/Private Collection/Cold War Warriors**
London Camden Dublin Castle: **The Dynamite Band**
London Charing Cross Duke Of Buckingham: **The Pokadots**
London Covent Garden The Canteen: **Eric Burdon (for a week)**
London East Ham Ruskin Arms: **I.Q.**
London Fulham Golden Lion: **Screen Technique/Operators**
London Fulham Greyhound: **The Amazing Aunt May Dance Band/Rich Bitch**
London/Hammersmith Clarendon Hotel: **Boys Own/Monomix**
London Hammersmith Palais: **The Thompson Twins**
London Hampstead Three Horseshoes: **Brian Knight & Kick Out The Jams**
London Islington Hope & Anchor: **Dolly Mixture**
London Islington Pied Bull: **Holloway Allstars**
London Knightsbridge Pizza on the Park: **Tony Lee & Bill Le Sage (for a week)**
London Marquee Club: **Pallas**
London N.W.2 The Castle: **Wes McGhee & Friends**
London Oxford St. 100 Club: **Trevor Watts' Moire Music/Lol Coxhill**
London Poplar Civic Hall: **Exposure**
London Putney Half Moon: **The Electric Bluebirds**
London Rotherhithe Prince Of Orange: **Frog Island Band**
London Stockwell Old Queen's Head: **Baby 'n' The Monsters**
London Stoke Newington Pegasus: **Limehouse**
London W.1 (Maddox St) Gilbray's Bar: **Fred Rickshaw's Hot Goolies**
Manchester Band On The Wall: **Grammer & His Familiars**
Manchester The Gallery: **The Comedy Train**
Middlesbrough Teesside Polytechnic: **The Pinkees**
Nottingham Palais: **Misty In Roots**
Oxford Apollo Theatre: **Thin Lizzy/Mamas Boys**
Plymouth Ronnie's Club: **The Works**
Poole Wessex Hall: **Madness**
Portsmouth Cambridge Hotel: **Safety In Numbers**
Sheffield University: **The Nightingales**
Southend Zero 6: **Dumpy's Rusty Nuts**
Sunderland Annabel's: **The Cuban Unit**
Swinton Bee Hive Hotel: **Rockin Horse**
Watford Bailey's: **Gene Pitney (for a week)**

tuesday 1st

Aberdeen Capitol Theatre: **10 c.c.**
Barnsley Rebeccas: **The Nightingales**
Birmingham The Grapes: **The Great Outdoors**



THE BIRTHDAY PARTY have briefly relinquished their Berlin base in order to return to the UK, and their visit coincides neatly with the release of their new EP 'The Bad Seed'. They're in live action this week at Manchester (Thursday), Leeds (Friday), St. Albans (Saturday) and Brighton (Sunday). More dates are being finalised for next month, though their London showcase at the Lyceum on March 7 has already been announced.

Bracknell South Hill Park Arts Centre: **Georgia Jazz Band**
Bradford University: **Kissing The Pink**
Bristol Granary: **Pallas**
Croydon The Cartoon: **Da Da 45**
Kingston Polytechnic: **The Meteors**
Leeds Brannigans: **Sex Gang Children/Cannibal Feast**
Leeds Parkers Wine bar: **Xero**
Liverpool Pyramid Club: **The Brazier Brothers**
Liverpool Warehouse: **Spear Of Destiny**
London Brentford Red Lion: **Juice On The Loose**
London Camden Dingwalls: **Screaming Lord Sutch & The Savages**
London Camden Dublin Castle: **Jay Stapley & The Chiswick Flyovers**
London Camden The Palace: **Killer Wales**
London Canning Town The Balmoral: **The Wrectangles**
London Charing Cross Duke of Buckingham: **Wit Of A Banker**
London Covent Garden Rock garden: **Dance On A Telephone**
London Fulham Golden Lion: **Chuck Farley**
London Fulham Greyhound: **Direct Hits/Doctor & The Medics**
London Hammersmith Clarendon Hotel: **Idiot Ballroom Beach Party**
London Hornsey Kings Head: **Main Avenue Jazzband**
London Islington Pied Bull: **Eastern Alliance**
London Putney Half Moon: **Morrissey Mullen**
London Soho Pizza Express: **All-Star Jazzband**
London Strand Lyceum Ballroom: **Madness**
London Tottenham-Court Road Dominion Theatre: **Incantation**
London W.1 (Bond St) Embassy Club: **Emotional Play**
London W.1 (Down St) Gulliver's: **Frank Chickens/Kinder/Dion & Poloni/Ian Sherman/Tony Green/Richard Strange & Rene Eyre**
London W.1 (Jermyn St) Maunkberrys: **Richard Green & The Next Step**
Newcastle City Hall: **U2**
Northampton Old Five Bells: **Precious Little Idols**
Nottingham Rock City: **Def Leppard**
Richmond (Yorks) Terrace House Hotel: **Jape**
Sheffield The Hanover: **Bob Gilpin's Inheritance**
Stockport (Hazel Grove) Red Lion: **Ex-Directory**
Swindon Wyvern Theatre: **The Dubliners**
West Bromwich Four Ways: **Sub Zero**

wednesday 2nd

Alconbury Aquarius Club: **Trux**
Birmingham Golden Eagle: **The Angelic Upstarts/The Toy Dolls**
Birmingham Odeon: **Def Leppard**
Birmingham The Grapes: **The Mr. Rons**
Brighton New Regent: **Rootical**
Brighton Top Rank: **Misty In Roots**
Bristol Dingwalls: **The Nightingales**
Edinburgh Playhouse Theatre: **10 c.c.**
Edinburgh Queens Hall: **Bill Nelson & The Yorkshire Actors Company**
Hitchin The Regal: **Weapon Of Peace**
Hull Dingwalls: **Pallas**
Lancaster University: **U2**
Leamington Spa Hinton's: **Hot Snacks**
Leeds Brannigans: **Conflict/Omega Tribe/Icons Of Filth**
Leeds Pack Horse Hotel: **Xero**
Leeds Warehouse: **Kissing The Pink**
Leicester Polytechnic: **Pigbag**
Liverpool Dingwalls: **Eurythmics**
London Adlib at The Kensington: **Glass Ties**
London Brentford Red Lion: **Diz & The Doormen**
London Brixton Frontline Theatre: **Cafe Cabaret**
London Camden Dingwalls: **Prince Far I**
London Camden Dublin Castle: **Carol Grimes Band**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Fulham Greyhound: **Tokyo Olympics/Le Lulus**
London Fulham Kings Head: **Basils Ballsup Band**
London Islington Hope & Anchor: **Turkey Bones & The Wild Dogs**
London Kings Cross Pindar Of Wakefield: **The Heavenly Bodies**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Goolies**
London N.4 The Stapleton: **The Reactors**
London Putney Half Moon: **Bob Kerr's Whoopee Band**
London Southgate Cherry Tree: **Big Chief**
London Tottenham-Court Road Dominion Theatre: **Madness**
London Tufnell Park Boston Arms: **Bitelli's Onward Internationals**
Manchester (Ashton) Shades: **The Politicians**
Manchester Hacienda Club: **The Virgin Prunes**
Manchester The Gallery: **The Earwigs**
Newcastle Dingwalls: **Peter & The Test Tube Babies**
New Romney The Seahorse: **The Record Players**
Norwich University: **Kevin Turvey & The Bastard Squad**
Oldham Romeo & Juliet: **Dagaband**
Southampton Concorde Club: **Sacha Distel/Barney Kessel**
Southampton Gaumont Theatre: **Thin Lizzy/Mamas Boys**
South Woodford Railway Bell: **Original East Side Stompers**
Worthing Assembly Rooms: **Incantation**

STEWART & GOULDMAN take 10c.c. on the road

THE WAREHOUSE CLUB
19/20 Somers St, Leeds 1. Phone 468287

Thursday 24th February **SHRIEKBACK**	Thursday 3rd March **SPEAR OF DESTINY**
Wednesday 2nd March **KISSING THE PINK**	Wednesday 9th March **PHILIP JAP**

LATE BAR 9-2a.m Sunday Gigs doors open 7.30p.m-10.30p.m.

Contemporary Music Network
Arts Council OF GREAT BRITAIN

Tomorrow's music is already here...

ELECTRONIC MUSIC NOW

—from live electronics and tape to computer-generated sound

Tim Souster *sound projection*
(composer of music for 'Hitch Hiker's Guide to the Galaxy)
John Wallace *trumpet & flugelhorn*

Music by Roger Smalley, Alejandro Vinao, Denis Smalley, Mike McNabb, Jonathan Harvey
New piece by Tim Souster:
"The Transistor Radio of St Narcissus"

February
Sun 27 LONDON Round House 7.30pm
Mon 28 LEICESTER Poly, Great Hall, Scraptoft 7.30pm
March
Tues 1 MANCHESTER Royal Northern College of Music 7.30pm
Wed 2 LEEDS University, C.C. Concert Hall 7.30pm
Thu 3 KEELE University, Walter Moberly Hall 7.30 pm
Fri 4 LIVERPOOL Bluecoat 7.30pm
Sat 5 DARLINGTON Arts Centre 8.00pm
Sun 6 DURHAM Sir James Knott Hall, Trevelyan Coll. 7.30pm
Mon 7 SHEFFIELD Leadmill 7.30pm
Wed 9 NOTTINGHAM Midland Group 8.00pm
Fri 11 WELLS Town Hall 7.30pm
Sat 12 BRISTOL Arnolfini 8.00pm
Sun 13 CARDIFF University College, Music Dept 8.00pm
Further details from the venues or from Music Department, Arts Council of G.B., 9 Long Acre, London WC2 (01-379 7717)

U. L. U. PRESENTS
MISS PIBBS HOT STY
Feat Sean Oliver, FLASH & MARK SPRINGER
From RIP RIG & PANIC + Support
Friday 25th February 8.00pm All Tickets £2.50
THE ELECTRIC GUITARS
THE HIGH FIVE GROUP
DAGAMBA
Friday 4th March 7.30p.m.
All Tickets £2.50
PALE FOUNTAINS
+ BEN WATT
Friday 1th March 7.30p.m.
Tickets £2.50 Advance £3.00 door
U. L. U. MALET STREET, LONDON WC1
Tubes: Goodge Street, Euston Sq & Russell Sq

FLICKS DISCOTHEQUE
Kent Road, Dartford, Kent
Modern Dance Night Every Thursday

Thursday 24th February **ANIMAL NIGHTLIFE**	Thursday 3rd March **ONE THE JUGGLER**
Thursday 10th March **THE TOY SHOP**	

Tel: DARTFORD 25520

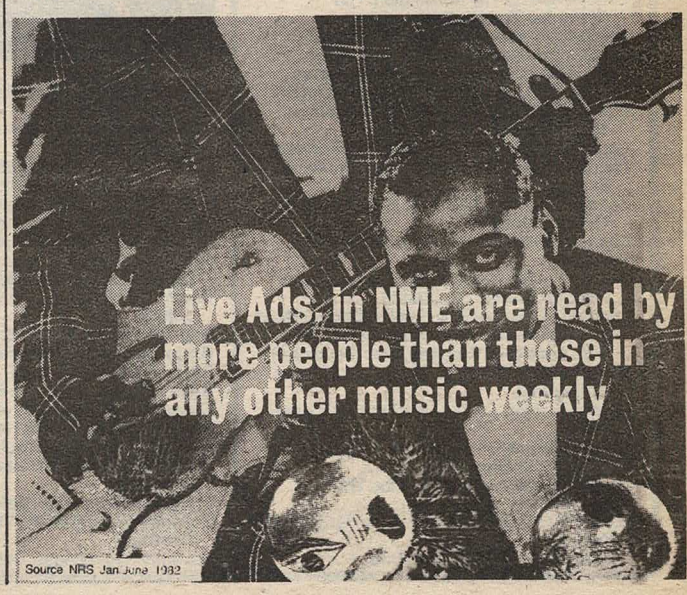
THE LYCEUM
STRAND
DEREK BLOCK PRESENTS
AZTEC CAMERA
SCREEN 3
THE FARMERS BOYS
THE DAINTIES
TUESDAY 15th MARCH 7.30pm
ALL TICKETS £3.00 FROM BOX OFFICE 01 836 3715 STARGREEN KEITH PROWSE
PREMIER BOX OFFICE LONDON THEATRE BOOKINGS & USUAL AGENTS

PETER AND THE TEST TUBE BABIES
"THE REAL TOUR"
FEB: DINGWALLS: LIVERPOOL Wed. 23, **BRISTOL** To be arranged, **SHEFFIELD** Fri 24, **MARCH: DINGWALLS: NEWCASTLE** Wed 2, **HULL** Thurs 3, **NORWICH GALA** Fri 4, **LONDON: DINGWALLS:** To be arranged, **LEEDS BRANNIGANS** Wed 9, **BRADFORD PALM COVE** Thurs 10, **BIRMINGHAM GOLDEN EAGLE** Wed 16, **RETFORD PORTERHOUSE** Fri 18.....
Special guests NEWTOWN NEUROTICS
+ SGT STONE (× Cert! PUNCH 9 JUDY FROM BRIGHTON BEACH!)
Coming soon! "ZOMBIE CREEPING FLESH" TRAPPER RECORDS — EARS 1 — ORDER NOW!

THE CAVE
NEW MERLINS CAVE
MAGERY STREET., LONDON WC1
(Five minutes Kings Cross Stn)

Thursday 24th February & 3rd March	£1.00
NATIONAL GOLD + Cold Steel	
Friday 25th February	£1.00
PRIMARY + AGENT ORANGE	
Saturday 26th February	£1.00
DOG DOG DOG + Play School	
Sunday 27th February	£1.00
K. K. KHAN	
Monday 28th February	£1.00
LOOK MUMMY CLOWNS + Kissed Air	
Tuesday 1st March	£1.00
ROULETTE + THE MONTELLAS	

Maximus
Discotheque
14 LEICESTER SQ, LONDON WC2
Every Monday Rock Night
With D.J. FRANK SAMMS
Live This Week
TAXI
doors open 8.30 p.m.
£3.00 Admission. Drinks 50p



LIVE ADS (01-261 6153)

PLP Presents
BILL NELSON'S INVISIBILITY EXHIBITION
featuring
BILL NELSON
MICK KARN
THE YORKSHIRE ACTORS
plus other star attractions
DOMINION THEATRE
Wed. 16th March 7.30pm
tkts. £4, from Dominion Box Office, Tottenham Court Rd., W1. 01 580 9562 usual agents

TICKETS AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING

FEBRUARY
28 Thompson Twins
MARCH
1 Incantation
4 Def Leppard
5 Pigbag
7 Birthday Party
7, 8 Soft Cell
11 New Order
13 The Eurythmics
14 U2
14 Philip Jap
14, 15 Funboy 3
15 Aztec Camera
16, 17 10CC
17 Peter, Paul & Mary
20 The Undertones
20 Loudon Wainwright III
21 Shriekback
22, 23, 24 Elkie Brooks
24 The Damned
27 Mari Wilson
27 Gary Glitter
28, 29 Dolly Parton
29 U2
APRIL
6, 7 Joan Armatrading
7, 8, 9, 10 Leo Sayer
10 Tears For Fears
12 Planxty
13, 14 Manfred Mann
14 U.F.O.
15, 16 Gil Scott Heron
17 Marillion
19 OMD
22, 23 MJQ
23, 24 Joni Mitchell
27, 28 Miles Davies
MAY
2, 3, 4 Santana
9 OMD
16 - 29 Liza Minelli
17, 18 and 20 Rush
26, 27 Iron Maiden
21, 22 London Blues Festival

TELEPHONE CREDIT CARD BOOKINGS ACCEPTED
PERSONAL CALLERS WELCOME
SEND S.A.E. FOR FREE LIST OF LONDON GIGS
LONDON THEATRE BOOKINGS
96 Shaftsbury Avenue W.1 Phone 439 3371

MCP presents
DEF LEPPARD
plus Guests
ROCK GODDESS
ODEON THEATRE, HAMMERSMITH
FRI 4th MARCH 7.30 p.m.
Tickets: £4.00, £3.50 Available from b/o Tel. 01 748 4081 And usual agents

This 4 x 2 advertisement
on the **LIVE PAGE** costs only **£48**
and will be seen by over
One Million people.
Ring **01-261 6153** for details.

THE COMBINATION'S
LABELLED with LOVE
INSPIRED BY THE LP SQUEEZE EAST SIDE STORY
LYRICS AND MUSIC ▸ DIFFORD/TILBROOK ♥ BOOK ▸ JOHN TURNER
CHOREOGRAPHY ▸ GRETA MENDEZ ♥ MUSIC DIRECTOR ▸ BRUCE COLE
♥ DESIGN ▸ KATE OWEN ♥

EVERY THURS./FRI./SAT./SUN. EVENING FOR 7 WEEKS ♥
♥ ADM. THURS/SUN. £2·50/£2 UB40, FRI./SAT. £3·00/£2·50 UB40+M'SHIP
♥ DOORS 7·30 SHOW 8·30 ♥
♥ BAR/FOOD/DANCING AFTER THE SHOW! ♥
THE ALBANY EMPIRE
DOUGLAS WAY, S.E.8. TEL: 691-3333

THE NEW MOONLIGHT
100 West End Lane
(West Hampstead Tube)
Wednesday 23rd February £1.50
TOKYO OLYMPICS + The False Dots
Thursday 24th February £1.50
RITUAL + Traxis
Friday 25th February £1.50
WRATHCHILD + Gothique + Volts
Saturday 26th February £1.50
KING KURT
Sunday 27th February £1.50
DEATH IN JUNE + Iron In Flesh
Monday 28th February £1.50
TREATMENT
Tuesday 1st March £1.50
Night Of Trash
THE MILKSHAKES + The Stingrays

ROCK RETURNS TO THE
CARNARVON CASTLE
Camden Lock
LONDON NW1
Fri. 'To be announced'.
Sat.
'EXCLUSIVE MODELS' + Support
Sun. night
'A BIGGER SPLASH'
Tel: 01-485 7858

HEAVEN
VILLIERS STREET WC2
Derek Block presents
PHILIP JAP
PLUS SUPPORT
MONDAY 14th MARCH 9-30pm
TICKETS 3.00 in advance 3.50 on door
FROM LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE, KEITH PROWSE, STAR GREEN ROUGH TRADE AND USUAL AGENTS

DUDU PUKWANA
Funky Afro Jazz Band
ZILA
Friday February 25th
100 Club, 100 Oxford St, W1
8.30p.m.—1 a.m. £3 (£2.50)

BRIGHTON ROCK PRESENTS
BIRTHDAY PARTY
+ Support
7.30pm SUNDAY 27th FEBRUARY £2.50
JENKINSONS, KINGSWEST, SEAFRONT, BRIGHTON.
TICKETS FROM JENKINSONS, VIRGIN RECORDS, FINE RECORDS (WORTHING), & ATTRIX RECORDS

KINGS HEAD
4 FULHAM HIGH ST: 736 1413
Wednesday 23rd February £1.00
BASIL'S BALLS UP BAND
Thursday 24th February £1.50
Latin Funk
COMBO PASSÉ
Friday 25th February £2.00
TONY McPHEES BLUES BAND
Saturday 26th February £1.50
SAM MITCHELLS BLUES BAND
Sunday 27th February £1.00
VIN ORDINAIRE
Monday 28th February £1.50
COUNT LET LOOSE
Tuesday 1st March £1.00
SOUTHERN COMFORT

DOMINION
Derek Block presents
PIGBAG
PLUS
the frank chickens
PLUS
LAUREL and HARDY (THE POP-UP TOASTERS)
Saturday 5th March 8pm
TICKETS 4.00 3.50
AVAILABLE IN ADVANCE FROM BOX OFFICE 01 580 9562 LONDON THEATRE BOOKINGS KEITH PROWSE PREMIER BOX OFFICE STAR GREEN AND USUAL AGENTS

Harvey Goldsmith and Roger Forrester present
ERIC CLAPTON AND HIS BAND

Friday April 8th and
Saturday April 9th Edinburgh Playhouse
£6.50 £5.50 Box Office 031-557 2590

Monday April 11th Newcastle City Hall
£6.50 £5.50 Box Office 0632 320007

Tuesday April 12th Liverpool Empire
£6.50 £5.50 Box Office 051-708 7714

Friday May 13th
St. Austell Cornwall Coliseum
£6.50 £5.50 Box Office 072681 4261

Saturday May 14th Poole Arts Centre
£5.50 Box Office 0202 670521

New album 'Money and Cigarettes'
Out Now.

Live Ads. in NME
are read by more
people than those
in any other music weekly
SOURCE ABC JAN./JUNE 1982

Please phone before setting out & check, but avoiding major disasters, here is:-
WHAT'S ON AT THE ROCKGARDEN
THE ESCAPE
THU. FEB 24. "A pop rock sizzle of vitality, brimming with energy, emotion & sheer class." SOUNDS.
RUBY TURNER
FRI. 25. Sounds said "good ol' R&B... Turners voice is full of raucous, rollicking, sweet soulfull emotion... I'd forgotten what was good about that era (60's), but Ruby Turner reminded me." Two sets. 10 & 11.45.
CAROL GRIMES
SAT. Possesses, along with Phoebe Snow, one of rock's most expressive voices. Repertoire draws its inspiration from Detroit via Tamala & Memphis soul. 2 sets - 10 & 11.45.
SUN. QUASAR + FOX IN SOCKS
MON. AIRSTRIP ONE + ARTIA BLAZE
TUE. TRANCE + TELEPHONE + KID & THE GANG
CHEVALIER BROS.
WED. 2. MAR. "An infectious blend of boogie-woogie, skiffle & jive." N.M.E.
HOLLYWOOD KILLERS
THU. 3. MAR. Kinks back catalogue + soul a latter day pop all gleefully done.
THE DOORS OPEN 8·00 till LATE, EXCEPT SUNDAY WHEN IT'S 7.30 till 12. REAL ALE AND COCKTAILS RIGHT THRU. YOU HAVE TO BE 18. OUR RESTAURANT IS OPEN 8·30 A.M till 6 A.M. MOST DAYS. WE'RE ON THE CORNER OF KING ST. & JAMES ST. OLD COVENT GARDEN
PHONE FOR LIVE MUSIC INFO:- 836 1929
PHONE FOR RESTAURANT INFO:- 240 3961

DENIECE WILLIAMS
"Too Much Too Little Too Late"
LIVE AT
Baileys
127 THE PARADE, WATFORD.
10th, 11th, 12th March
bookings available
(0923) 39848

QUEEN MARY COLLEGE S.U.
432 Bancroft Rd,
Mile End, London
Tel: 01-980 5555
SEVENTH SEANCE
+ COLD WAR
Friday 25th February
8pm—11.30pm
Doors open 7.30pm
Adm. £1

LIVE ADS (01-261 6153)

HOWARD JONES

Friday February 25th **SLOUGH COLLEGE**
Sunday February 27th **LANE END, OSBORNE ARMS**
Tuesday March 1st **LONDON, MARQUEE**
Friday March 4th **CAMBRIDGE, GIRTON COLLEGE**
Saturday March 11th **OXFORD, POLYTECHNIC**
Sunday March 13th **DAVID JENSEN RADIO 1 SESSION**
(To be broadcast in late March)
Thursday March 17th **MANCHESTER, POLYTECHNIC**

UNTIL SATURDAY 5 MARCH ONLY

IVOR CUTLER

Tricycle Theatre
Kilburn High Road
01-328 8626

Derek Block presents

The LYCEUM The Strand London WC2

EURYTHMICS

PLUS One the Juggler
PLUS THE CHOIR

Sunday 13th March 7.30pm

Tickets £3.25 in advance £3.50 on door
FROM LYCEUM 01-836 3715 PREMIER BOX OFFICE LONDON THEATRE BOOKINGS
KEITH PROWSE STAR GREEN AND USUAL AGENTS

MCP presents

MARILLION

Extra Show
Plus Special Guest
PETER HAMMILL
ODEON THEATRE, HAMMERSMITH
SUN/MON 17th/18th APRIL 7.30p.m.
Tickets £3.50
Available from B/O Tel: 01 748 4081
Albemarle, Keith Prowse, Premier, LTB and Stargreen

Alec Leslie Ents. Ltd. presents

Prince

+ Support
DOMINION THEATRE
Monday 18th April at 8pm
Tickets £5.00, £4.50, £4.00 on sale Saturday 26th February from the Box office 01-580 9562 and usual agents.

LSE ENTS presents

RAG BALL FEATURING
OSIBISA

with Mega Video Disco, Cheap beer, late bar, two films and packed with amazing surprises.
Saturday 26th February 7.30pm
Tickets £2.50 advance £3.00 door
Tickets available from usual Box Office or LSE Students Union, Houghton St London WC2 Holborn Temple Tube.
Enquiries 405 8594

PINKEES

ON TOUR FEB
23rd **HULL,** Dingwalls
24th **SHEFFIELD,** Dingwalls
25th **GLASGOW,** Joanna's
26th **WARWICK** University
27th **LIVERPOOL,** Victorias
28th **TEESIDE POLY**
29th **JOHN BLAKE BENEFIT NIGHT,** London

PINKEES

This 6 x 2 advertisement on the **LIVE PAGE** costs only **£72** and will be seen by over **One Million people.** Ring **01-261 6153** for details

---

THE TUNNEL

Thursday 24th February	£1.00
DEL STEVENS (ROCK D.J.)	
Friday 25th February	£1.00
T34	
+ Poor Boys	
Saturday 26th February	£1.50
ED BANGER	
+ Tunnel Vision	
+ Flying Barclays	
Wednesday 2nd March	£1.00
THE ELECTRIX	
+ Support	
Tuesday 22nd March	£2.00
THE ENID	

THE MITRE
338 TUNNEL AVE., GREENWICH SE10.
TEL: 858 0895
(200 yards southside Blackwall Tunnel)

RUBELLA
at the
THE CAGE
THURSDAY 24th FEBRUARY
at THE OTHER CLUB NEXT TO MANOR HOUSE PUB. MANOR HOUSE TUBE Entrance In SEVEN SISTERS ROAD.
Doors open 9.00pm Till Late
Next Week—Thursday 3rd March
BRIGANDAGE

DINGWALLS
RHYTHM 'N' BOOZE

LONDON
Camden Lock, Chalk Farm Road, London NW1 267 4967

WED 23
REGGAE SPECIAL
BLACK ROOTS
THUR 24
FABULOUS THUNDERBIRDS
PLUS THE COBRAS
FRI 25
THE REPUBLIC
SUPPORTED BY! SHEA
SAT 26
K.K. KHAN BAND
SOMETHING FOREIGN
MON 28
EYES
PRIVATE COLLECTION
COLD WAR WARRIORS
TUES 1
STAR CHOICE CLUB PARTY
SCREAMING LORD SUTCH & THE SAVAGES
WED 2
REGGAE SPECIAL
PRINCE FAR I
& FULL SHOW
THUR 3
NEIL INNES
HARVEY & THE WALLBANGERS
— COMING SOON —
SAT 5
STEVE YOUNG
TUES 8
PETER & the TEST TUBE BABIES
WED 9
ORCHESTE JAZIRA
THUR 10
WILKO JOHNSON & LEW LEWIS

NEWCASTLE
Waterloo St. City Centre, Newcastle Upon Tyne. Tel. 0632 324156

FORMERLY THE BIER KELLER
WED 23
THE NEWS
THUR 24
THE EURYTHMICS
FEATURING ANNIE LENNOX & DAVE STEWART (TOURISTS) WITH MICKY GALLAGHER (BLOCKHEAD) & CLEM BURKE (BLONDIE'S DRUMMER)
FRI 25
52ND STREET
SAT 26
BIG COUNTRY
WED 2
PETER & the TEST TUBE BABIES
SUPPORTED BY
NEWTOWN NEUROTICS
+ SGT. STONE
THUR 3
RAVEN
FRI 4
KISSING THE PINK
SAT 5
PALLAS
COMING UP!!
FRIDAY 11
CHRIS REA
FRI 18
JOHN COOPER ~CLARKE

BRISTOL
The Pithay, All Saints St. City Centre, Bristol Tel. 0272 294312

FORMERLY THE BIER KELLER
WED 23
THE ENID
THUR 24
~~PETER & ...~~ CANCELLED SEE LOCAL ADS ~~...BABIES~~
SUPPORTED BY
NEWTOWN NEUROTICS
+ SGT. STONE
FRI 25
THE INMATES
SAT 26
THE POLECATS
MON 28
RADIO BRISTOL
6 O'CLOCK ROCK SHOW
PRESENTS
FRED SLOAT & THE RODENTS OF SWING
PLUS FULL SUPPORT
WED 2
THE NIGHTINGALES
THUR 3
RED BEANS 'N' RICE
FRI 4
FROM USA C&W WITH
STEVE YOUNG
SAT 5
UMO VOGUE
— COMING SOON —
THUR 10
KISSING THE PINK
FRI 11
BIG COUNTRY
TUES 15
JOHN CALE
WED 16
FABULOUS THUNDERBIRDS

LIVERPOOL
Brownlow Hill, Mount Pleasant, Liverpool 3 Tel. 051 708 8815

FORMERLY THE BIER KELLER
WED 23
PETER & the TEST TUBE BABIES
SUPPORTED BY
NEWTOWN NEUROTICS
+ SGT. STONE
THUR 24
BIG COUNTRY
FRI 25
THE METEORS
SAT 26
PALLAS
WED 2
SEE LOCAL ADS
THUR 3
52ND STREET
FRI 4
THE VIBRATORS
SAT 5
KISSING THE PINK
— COMING SOON —
FRI 11
FROM USA
RICHARD HELL & THE VOIDOIDS
THUR 17
FROM USA
FABULOUS THUNDERBIRDS

SHEFFIELD
Unit 3, Furnival House, Furnival St. Sheffield Tel. 0742 21807

FORMERLY THE BIER KELLER
WED 23
BIG COUNTRY
THUR 24
THE PINKEES
FRI 25
PETER & the TEST TUBE BABIES
SUPPORTED BY
NEWTOWN NEUROTICS
+ SGT. STONE
SAT 26
TOY SHOP
WED 2
52ND STREET
THUR 3
THE VIBRATORS
FRI 4
PALLAS
SAT 5
CHRIS REA
— COMING SOON —
SAT 12
RICHARD HELL & THE VOIDOIDS
WED 16
JOHN CALE
FRI 18
FROM USA
THE FABULOUS THUNDERBIRDS
SAT 19
JOHN COOPER-CLARKE
WED 23
THE DAMNED

HULL
38-46 George St. Hull Tel. 0482 20040

FORMERLY THE BIER KELLER
WED 23
THE PINKEES
THUR 24
SOUTHERN DEATH CULT
FRI 25
BIG COUNTRY
SAT 26
52ND STREET
WED 2
PALLAS
THUR 3
PETER & the TEST TUBE BABIES
SUPPORTED BY
NEWTOWN NEUROTICS
+ SGT. STONE
FRI 4
HEFTY ROCK NIGHT
SARACEN
SAT 5
KEVIN COYNE
— COMING SOON —
SAT 19
FROM USA
FABULOUS THUNDERBIRDS
MON 21
THE DAMNED

LUTHER KING!

LUTHER VANDROSS

London Dominion

THIS THING called soul...

To say his show was 'brilliant' would be stretching the point somewhat, although 'great' comes nearest to summing up this Luther Vandross St Valentine's Day concert.

Not that the knives weren't waiting for him on his arrival. Cast by some as the epitome of Everything That Is Wrong with American soul music, bland, soppy and (Van)dross, Luther also enjoys the passionate support of those who see him as a Soul Light for the 80's — fast, forward and modern.

The boy sure inspires extremes, but after this showing all doubt must be cast aside. His show was great. Classy, good-natured, just the right amount of corn quota and the best American soul display this side of last year's epics from Creole and Shalamar. Yes. That good.

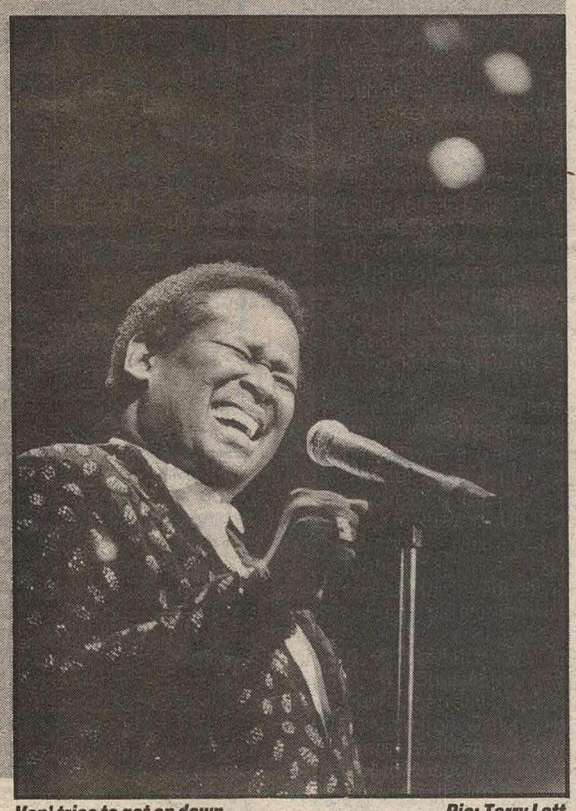
All the trappings were present. The chocolates we were handed in specially embossed wrappers on our arrival, the cleverly designed stage set, the obligatory wind up (dry ice, band crashing around on their instruments) before Luther's arrival and, of course, the music itself, executed with stunning precision and feeling by his band, which also included Chic's Alfa Anderson on backing vocals.

Knowing Luther's passionate belief in Motown, his group responded accordingly, setting up solid rhythms on bass and drum and filling in the spaces with deft melodies and touches, supplying the base for the vocal interplay that forms such a strong part of Vandross' particular soul vision.

Their version of Smokey's 'Since I Lost My Baby', for instance, was one of the most moving parts of the show: stirring, strong and unbelievably emotive. And that was the second number in.

It was quickly followed by some enterprising choices of material. 'Searching', from Luther's old group Change, was given a delightful snappy airing and the sheer, childish joy of 'She Loves Me Back' (melody courtesy of the Four Season's 'December 1963 [Oh What A Night]'), with playful dance routines from Luther and his singers, kept everything on a natural high.

Luther's detractors might point to the inanity of his lyrics, but when the two big ballads arrived, 'Forever, For Always, For Love' and Dionne Warwick's 'House On The Hill', it quickly became apparent that it's not *what* he's singing but rather *how* he's singing it.



Van' tries to get on down *Pic: Terry Lott*

Unlike the magnificent Al Green, his voice is not one dimensional, but wide ranging, *huge* voice that constantly saves the structurally weak songs that characterise his slower material. His voice is distinctive, has depth and feeling, and Monday night he was intent on showing it off, especially on 'House' where at times he actually got too overbearing. No matter, but it was disconcerting to see Luther occasionally indulging in voice effects when the whole point of his vocal ability is that he doesn't *need* that kind of trickery.

Another let-down was the overlong band introductions, something that seems to be ingrained in American soul singers. With Luther the tedium of it all was admittedly broken by the jokes he cracked and the neat way he announced their names, numbers and positions by singing (literally) their praises.

Thankfully matters were saved by his joyful 'Bad Boy/Having A Party' closing number, a rousing good time song that had both band and audience, eh, 'getting on down' to the big beat, before Luther and his musicians made their neat exit through the specially erected paper house at the back of the stage.

No encore (it was his second show that day, the previous night's being cancelled due to New York snow holding up the band) but Luther Vandross had delivered in style, incorporated most of modern day soul expression in his act — the glamour, the sentimentality, professionalism, optimism, joy and dance action — and won a lot of hearts.

He was, in fact, a major element of this thing called soul.

Paolo Hewitt

Alice dodges the slops *Pic: Leon Morris*

MARINE GIRLS

University Of London

THOSE WHO came in hope of another guest appearance by Paul Weller, a couple of songs from Everything But The Girl or even a short Tracey Thorn set were in for a disappointment.

The Marine Girls are a group in their own right and their career warrants consideration as a seperate entity to the more publicised solo activities of their chief songwriter. This college appearance gave them some of the breathing space they so badly need and emphasised that the potential so starkly revealed on their 'Beach Party' cassette a couple of years ago is not going to waste.

Where most live bands are robust and rounded, the Marine Girls revel in an enchanting fragility. Their sound is stripped bare of verbose embellishment, Jane's bobbling bass and Tracey's jangled chords providing a minimal backdrop to the deceptively barbed lovesick venom of vocalist Alice. On the two songs where they do allow themselves the luxury of some outside aid, the mellow saxophone of Tim Horn blends unobtrusively into the overall picture.

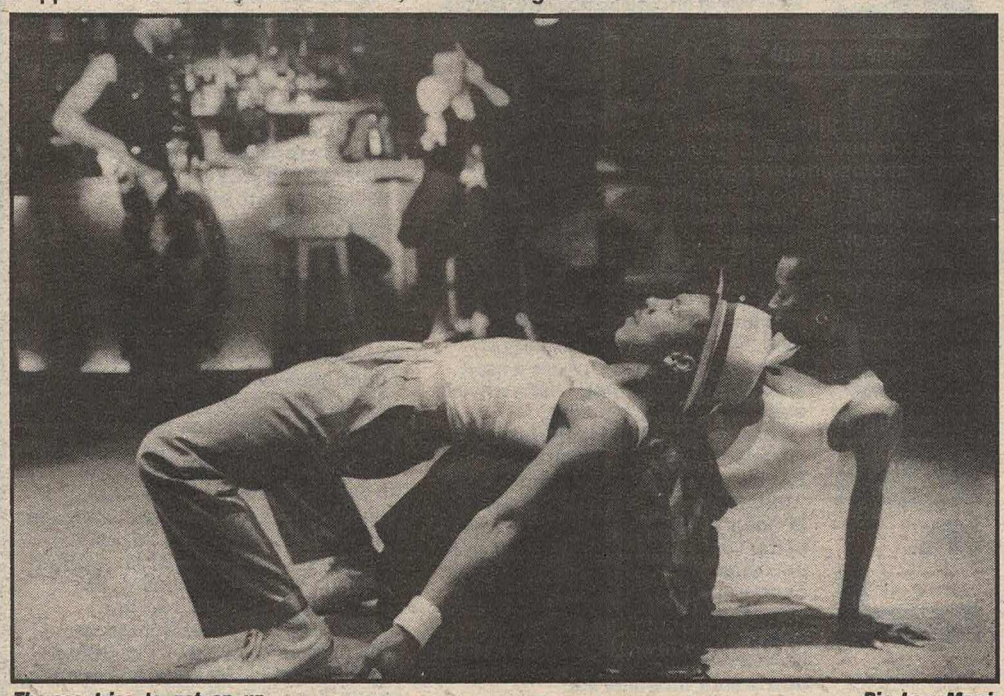
Their remarkably rich repertoire of songs is only partially reflected in a set which concentrates understandably on the new 'Lazy Ways' album. Tracey Thorn's songwriting skills are one of the group's great strengths and, while their version of the Buzzcocks' 'Love You More' is a truly inspired interpretation, another original would be preferable to their rather flat cover of 'Fever'.

The highpoint was probably a bitter 'Tutti Lo Sanno' — *"the look in that boy's eyes will follow you home tonight"* — although their concern with the darker and occasionally petty side of love was well-reflected in new titles like 'Place In The Sun', 'Leave Me With The Boy' and 'Hate The Girl'. The two hearings of the current 'Don't Come Back' single, however, seemed a slightly uncharacteristic concession to commercialism.

Those who maintain that Hatfield's finest are no more than a cute little girlie pop group could hardly be much wider of the mark and any cynics in this audience were left in no doubt about a more caustic, cutting edge after a 'supportive' female in the audience had lobbed a glass at the band after Alice fluffed a line in 'Fever': the offender was immediately offered the chance to have it out on stage but politely declined.

For all their brittle fragility, the Marine Girls are well capable of handling any reaction that they might provoke.

Adrian 'Well Miffed' Thrills



Therese tries to get on up *Pic: Leon Morris*

LIVE!

LONDON COWBOYS

Hope & Anchor Islington

CARRYING ON in the musical traditions embraced by the buccaneer and mascara rock of The Ramones and The New York Dolls are London Cowboys with their own flavour of fast, tight swaggering rock 'n' roll.

In a suitably grotty venue the band arrived late and played loud to an audience of boys with just a handful of girls (Swedish) thrown in.

Vocalist and guitarist Steve Dior roared heartily of his animal instincts and past girlfriends who mislaid their underwear while the thumping rhythms of drummer Robert E Lee and former Pistols and Rich Kids bassist Glen Matlock wound us up relentlessly, plus the added bonus of guitarist Barry Jones' tireless licks and riffs.

It was hot and sweaty — we all shouted and yelled for more, got it, and went home feeling invincible.

Regine Moylett

'LABELLED WITH LOVE'

Deptford Albany Empire

ANY ATTEMPT to script a musical from an album is fraught with danger. And 'Labelled With Love', the Combination's musical based on the Squeeze album 'East Side Story', rarely breaks loose from its limitations.

However, six very different characters are portrayed with insight and compassion as a series of affairs of the heart develop around the nail In The Heart pub. The theme of lost and found loves is handled with well-balanced sincerity, sentimentality and humour.

Alison Therese Limerick as Monica, backing vocalist in The Long Honeymoon, shines as a rich, earthy singer and lithe dancer. And though the band lacks cohesion and suffered tonight from a muddy rhythm sound, they should improve as 'Labelled With Love' continues its seven weeks at the Albany.

Leon Morris

LIVE!

DEATH MAGAZINE '62 PORTION CONTROL

The Slammer

WITH POPULAR music currently the province of pedants, plunderers and paedophile fodder, where better to seek alternative distraction than Richard Strange's The Slammer? Yet even this place has not totally escaped the malaise infecting British art with a half-heartedness that results in incomplete conceits being paraded as something new.

At present, too many of the "different" artists offering themselves to The Slammer suffer from the semi-literacy affecting elsewhere; they're smart enough to cite what has gone before without knowing how to make any sense out of it in order to take it further. Portion Control are prime examples. They telegraph their complaints onto a screen in a visual language half-digested from TG and Cabaret Voltaire, while their singer has apparently studied under The Virgin Prunes. Like the last named and The Thompson Twins, they remove any irony from Zappa's snide aside "They look too weird, it serves them right". I hope they get what they deserve.

The daft named but otherwise appealing Walsall group, Death Magazine '62, combat such information indigestion with the physical clatter of metal on metal. Mourning horns distinguish their panel beating from Berlin's Collapsing New Buildings or South London's SPK and Test Dept. If, in the fervour of the moment, they forget where they've got to, their long percussive workout has high points enough to reach a climax of sorts.

Given the choice between McLaren's *nostalgie de la boue* and semi-literacy, I'd take their neo-primitivism anytime. At least it shreds pretensions faster.

Chris Bohn

THE ALARM

Marquee, London

GUITARS ARE alive and kicking down in the last-ditch bastion of rock, the Marquee club. Christ! A twelve string acoustic — quick, pass the joss-sticks.

The able-bodied Alarm give the post-punk synth-pop generation a history lesson on how to handle the guitar — early '70s style. The four Welsh cowboys stroll onto the stage to the soundtrack of a spaghetti western. Obvious comparisons to Americana Clash are only surface deep. The lads' influences seem to go back further, to pre-LA Rod and the Faces and Mott The Hoople.

The Alarm must have a great sense of humour to dress in their gun-slinger outfits and sing songs like '68 Guns'. Although their stances are steals from the warriors of the Westway, who have now found the Westworld, The Alarm's followers don't care as they stamp their feet and punch the air.

The reason is that The Alarm bang out their simple yet catchy songs in such a powerful and enthusiastic way, even the most anti-rockist could not help being caught up in the excitement.

Mike Peters' strong and convincing vocals are backed up well with fine harmonies, while the hackneyed stances are forgivable as they have substance as well as effect. Stirring, footstomping anthems such as their last single, 'Marching On', are greeted with cheers from an audience familiar with the songs and prepared to leap about. The Alarm don't let their fans down.

The club was steaming as the boys encored with a refreshing rendition of 'Maggie May', cheekily dedicated to John Peel. If the fickle British do not take to The Alarm's brand of rock, then maybe the group will leap from sweaty clubs to Stateside success.

Alan Marke

EVELYN WAUGH!! — THE ONLY THING WE GOT TODAY....

SERIOUS DRINKING

Liverpool Club Fiasco

SERIOUS DRINKING philosophise about the joys and perils of ale, women and football; they revel in a twin vocalranting attack and crash joyously about stage, cranking up a wrecked racket that borrows equal parts from Sham, Mekons and early Gang Of Four. You can tell from the clothes, the jokes and the 'boys night out' attitude that they're real *lads*, just like you and your mates.

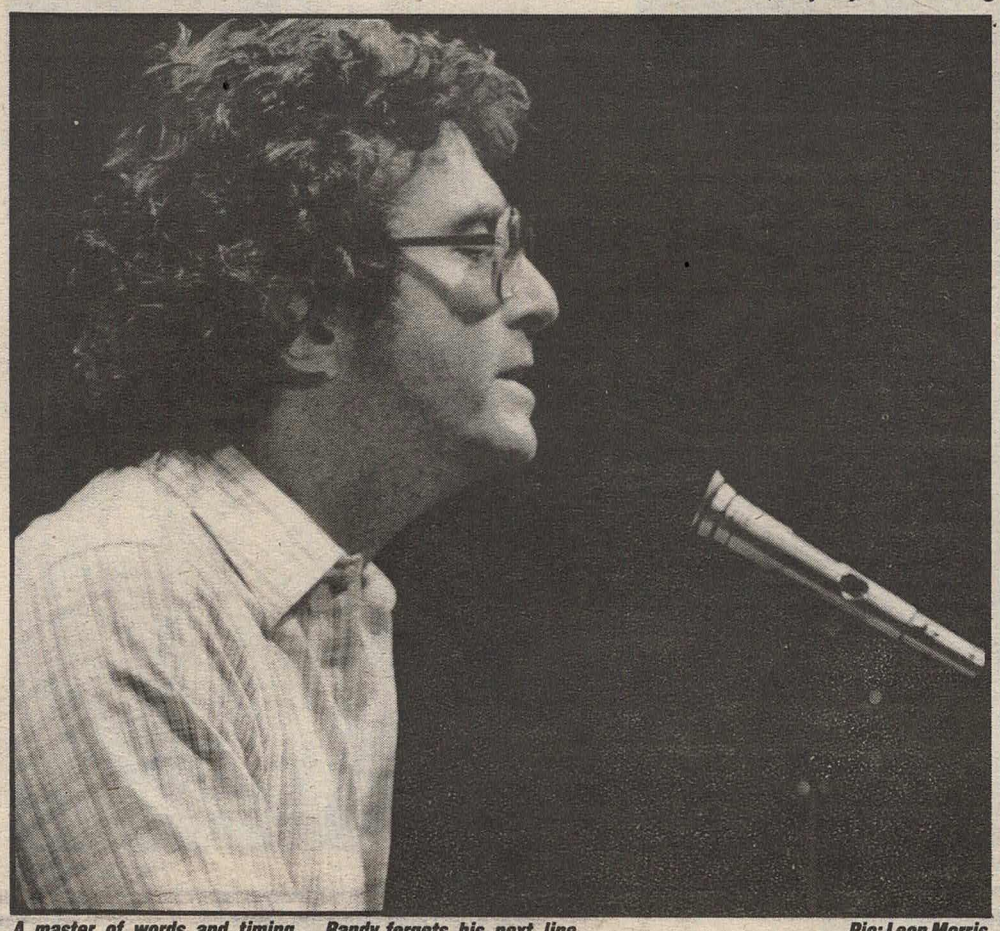
Well, that is until you learn that four of the five are proud possessors of degrees and then you're left to ponder whether these boys are sending themselves up, taking the piss out of the pogoing yokels they'd brought down from Norfolk (their very own barmy army, I'm informed), or could they be for real? One of their mates shouts "Show us your bum" which group and followers find inexplicably hysterical. I dunno, maybe you need a degree.

After this particular bout of Serious Drinking it seems as if they manage to stay just the right side of self parody, though their blunt, bludgeoning satire often threatens to backfire. 'The Revolution Starts At Closing Time' is about as serious as these drunkards get, settling for the most part for singalongable witty chants like the anthemic 'Love On The Terraces' single, 'Bobby Moore Was Innocent' and their brilliant portrayal of that eternal question that blights many a teenage romance in 'Are You Coming Over To My House, Or Am I Coming Over To Yours?'. Laugh? I nearly blushed.

Reservations seem pointless as they run through a spitefully funny, chaotic set, ending up with a stage full of bevvied, ale-gutted mates either joining in the jokeor unintentionally sending themselves up. It didn't seem to matter which.

It's a great idea; let's just hope they've got the sense to realise when the joke's worn thin.

Kev Mc



A master of words and timing... Randy forgets his next line — *Pic: Leon Morris*

THE RECOGNITIONS

Glasgow Nightmoves

THE NIGHT meandered on. The alcohol was being consumed in ever increasing quantities with relentless efficiency — and this was just in the band's dressing room. "Well, I've got to have wet lips to blast ma sax" quoth Cristine, blonde saxophonist in The Recognitions, out of jeans and in a skirt for the first time since primary seven.

The Recognitions, colourful and cheery as ever, bounced and flipped on the Nightmoves stage: like a pool of psychedelic dolphins. Highly charged, they ran through their set and battered the audience with distinctive dancing music. Hey! I just can't keep my body still.

The Recognitions blast your aurals with a truly unique blend of strict time jazz with a rounded edge, laced with Cristine's free flowing sax *a la* James Chance. This tightly scripted union runs stylishly through all their songs and is particularly enjoyable on 'This Last Dance' and the fave rave of Glasgow at the moment, 'Blue Train, Red Train'.

The dislocated hip up the road at Maestro's missed out on all the action. Late night became early morning and still the band cranked it up and played on. There was Cristine, a lithesome, mini-skirted gazelle. And Paul Maguire, giving it cool Chandler, a Dashiel Hammet with a guitar and a song in place of a notepad and Beretta. Unified by their pink Fender Jaguars, the band made for a searing gig.

My, my, my, slap my thigh, come and hear The Recognitions and you'll get some fine rhythms. Groove.

Bobby Cisco

L'HUMANITE

RANDY NEWMAN MATHILDE SANTING

London Dominion

NO DRY ice, but Randy Newman has the best light show on the road. As he sings *"There's a red moon rising on the Cuyahoga River"*, a solitary red spot wobbles slowly up the back-of-stage curtain; on *"City of light"* — voila! — the stage is bathed in a blazing web of spotlights.

Well, it may look dumb in print, but Pink Floyd should be so witty. On the night, it worked — an extension of Newman's deceptively off-hand humour. Behind that relaxed, wise-cracking persona lurks the sharpest brain in American pop; a master of words and timing.

Newman's rarest asset, though, is that delicate balance he keeps between a cool head and a generous heart. Complexity is given its due in his songs, as is human baseness, but the compassionate core retains intact. This isn't wet liberalism but simple humanity: though, as Richard Cook said, "There's not a single beat of cynicism in his heart", there's not a shred of illusion either. That's why his songs are funny, and true.

'Born Again' clouded the picture, a surprising dud; but 'Trouble In Paradise' is Newman back on form — 'Christmas In Capetown' and 'My Life Is Good' are two of his best. He's even better live; the songs come over with new urgency in the intimate, exposed context of a solo performance. And without a slick band or cushion of strings to bounce his irony off, Newman is less detached, summoning up a drama, intensity and outrageousness that his records sometimes lack.

He sings nearly 30 songs, every one a model of economy. Highlights are a lovely, bluesey 'Marie', the bleak 'Baltimore', underplayed readings of 'Sail Away' and 'Davy The Fat Boy', plus a spirited 'Political Science' that draws the biggest applause of the night. Eleven years ago, this song "on American foreign policy" seemed a playful exaggeration — now we laugh in shock at how true it rings: *"They don't respect us — so let's surprise them/ We'll drop the big one and pulverize them"*. What once seemed like laughable B-movie machismo is now likely to turn up in any Ronald Reagan speech.

Newman's graceful piano style, with its flurries of jokiness, and his cracked, slurred vocals are personal to him, but his songs are like a vista of contemporary America: a procession of freaks, baddies and losers whose histories provide a glimpse of the immense sadness or cruelty or beauty that lies beneath the surface of everyday life.

Earlier in the evening, Mathilde Santing gave us a glimpse of a future star. A Dutch singer, supported here by two minimalist synth players, her music touches on electronic pop, '60s girl groups and torchy jazz: imagine a sound equi-close to Young Marble Giants, Ellie Greenwich and Lee Wiley.

English pop jazz has failed so far because the singers — the strident Carmel, the dreary Tracey Thorn — are so patently second-rate; but Santing has a pure, soulful voice that will leave you giddy with pleasure. I'd prefer to hear her with a backing of sax, upright bass and brushed cymbals — her faster songs suffered from the syndrum's relentless choppiness — but on the slow swing of 'I've Grown Accustomed To Her Face' and a truly heady 'You Go To My Head', she proved that she really does have the magic.

Graham Lock

THE FARMER'S BOYS MARK MI WURDZ IPSO FACTO

Sheffield Leadmill

TWO GROSSLY incongruous bands without a drum kit between them, one quicksilver comic and a group of videotruckers obsessed with trash. It hardly seems the bill to warrant more than a thousand people scurrying through doors that hold facilities for only six hundred. Perhaps it was because I chose the entertainment. Perhaps not.

Fast emerging contemporaries of the northern Sex Societies, Ipso Facto parade a gothic intrusion with panache to spare. To the dissonant sounds of a whip-cracking drum machine, funereal bass overkill and the lead singer ripping his shirt to shreds, these single-mindedly diabolical children stand on the verge of tearing the city of steel and socialism and reactionary musical cliques to bloody pieces. But more of this macabre four piece later.

After years of hawking a bag of jokes round every pub in Sheffield, the regularity of his appearances on The Tube and Radio One are at last establishing Mark Mi Wurdz as one of the most honest and funniest men around. Half an hour of relentless newsreel delivery with a gag in every line gains him thunderous applause. He even gets them singing along to an impromptu lyric detailing the events of the preceding morning when Michael Heseltine was assaulted with a variety of (relatively harmless) missiles.

The Farmer's Boys could only really follow that with a Country And Western set, which they delivered with hilarious spontaneity. Slipping in their three singles while handing out free records to the assembled masses, the evening ended on as high a note as Ipso Facto had started it: Baz, the singer, threw out a collection of ABC singles (my own in fact) only to see them come hurtling back. A casual passer-by on his way to the laundry, wearing a gold lamé jacket, was apparently not amused.

Amrik Rai

PLAYDEAD

Islington Pied Bull

PLAYDEAD; deep from within the depths of the 'dark' punk well, this group have been operating their band of gloom-laden lurch for over three years now. However, where other, less experienced bands from their niche have already achieved varying degrees of popularity and recognition — from records in the top 40 to mild cult followings — for this band there seems to be nothing.

The audience is thin on the ground tonight and the 'expectation count' is low, the group themselves doing nothing to raise it as they troupe onstage kitted out in building-site vogue. The initial visual bladness is continued throughout the gig as all four members stand virtually stock-still through the set. Whoever said, in the distant past, that rock'n'roll should be 75% visuals and 25% heart-wrenching music certainly had something — Playdead have neither.

Their sound is comprised of and compressed with heavy, cold black slabs of very Killing Joke style noise. It's a choppy, rhythmic set that has its chilling moments although overall its a heartless, anonymous slam.

I can see the tinted musical insights that Playdead are trying to achieve through their dusky propaganda but as long as the *feeling* is missing from their work, then they'll always remain the snubbed troupers and tryers of the 'new punk'.

Richard North

HERE AND NOW NATURAL AVENUE

Edinburgh Nite Club

I HAVEN'T seen so much hair in years. The hippy faction has survived the '70s, patchwork jeans and Hawkwind t-shirts intact, and wallied into another decade, though why they should adopt Here & Now as a pet band is as much a mythtery to me as was Toyah's early fostering by a punk following. Little chance, however, of Here & Now launching a line of cosmetics or sailing up the charts. They've enjoyed much the same place in the same few hearts since the late '70s when they undertook an ambitious freebie tour with a fledgling Fall in tow, the latter team taking flight halfway through when malnutrition set in.

Tonight under the Here and Now wing we have a local synth-based trio called Natural Avenue, playing their first gig with a cool confidence suggesting stage experience elsewhere. They played an encouraging half hour's snappy pop over tapes and drum machine, sounding sharpest with instrumentals as the singer has yet to find a key to fit his voice. But theirs is a name to watch, even if they do share it with a John Lodge album. Trevor Horn could put them on your radio tomorrow.

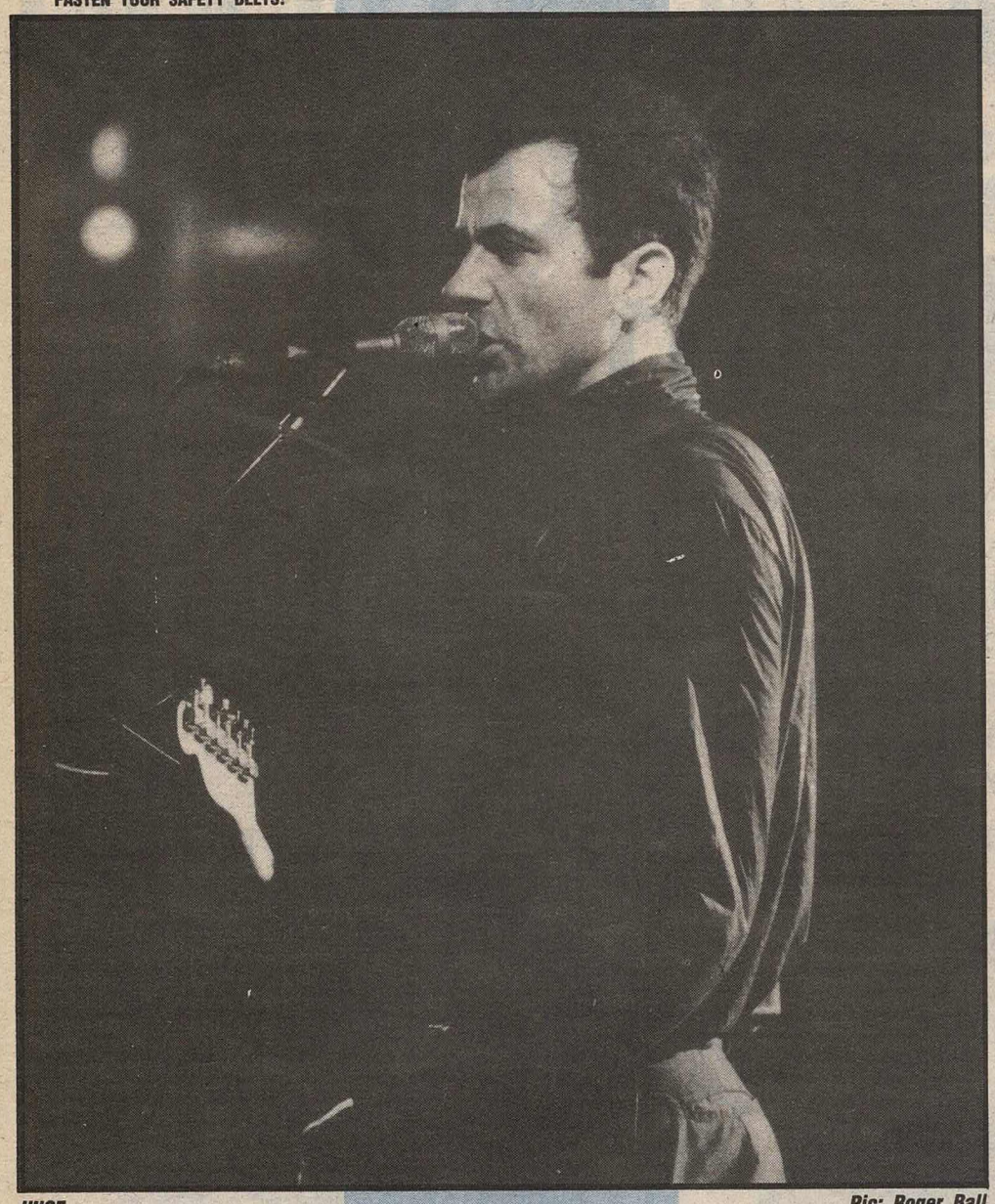
When the Here & Now foursome took off with a discordant slam, any lingering doubts about the hippy connection disappeared with the godawful Tangerine Dream records we'd been subjected to prior to their appearance. They dance the thin line between punk and HM, with occasional excursions into reggae and even Fall country, at home in whatever territory they choose. Here & Now could give U2 disciples something new to chew on, guitarist Dino's wandering screams sounding particularly Edgey tonight.

It's difficult to relate their depth and range of style to the consistency of their obscurity, or their energy and innovation to their audience and its meagre size. Not that they seem to mind, but Here & Now would grace Men At Work's dubious throne, and the operative word here is "welly" not "wally".

Ian Bolton

LIVE!
FASTEN YOUR SAFETY BELTS!

THIS WEEK: VAN'
NEXT WEEK: LAURIE



HUGE

Pic: Roger Ball

B-STREAMED

THE STRANGLERS
Hammersmith Odeon

I'M SURE by now you've all had enough of the flippant approach to events of this sort and of snidey reviews of The Stranglers. After all, despite being B-streamed in the class of '77, they've proved themselves the most consistently succesful (commercially if not artistically) of the bunch. Without doubt, The Stranglers are a phenomenon to be reckoned with — unfortunately, though, the outward manifestation of that phenomenon is so utterly ridiculous that it proves nigh impossible to give it serious attention.

However matured their later work appears, The Stranglers live still behave like a bunch of geriatric schoolkids, playing games being rock stars. You've seen the senario a thousand time: Band comes on, Audience stands up, Enter bouncers, Exit band refusing to come back until bouncers leave, Exit bouncers, Re-enter band, Audience (front) stand on chairs, thus impairing view of Audience (back) . . . Great irritation!
early '70s was referred to as a 'bank of keyboards', Burnel and Cornball stand on either side of the stage plucking and strumming respectively, Black plods away from the back . . . and they're all wearing black so you can't even see if their shirts are getting wet — chiz, chiz.

One point of interest is watching the audience and observing the phenomenon of the bending and the unbending leg. In fact it all gets really exciting during 'No More Heroes' when there is the opportunity of viewing not only the phenomenon of the bending and unbending arm but also the phenomenon of the bum-showing stage invader.

I know I haven't said much about the music — but then, in all honesty, there is not a lot to say. You've all heard the records and the live show is a slavishly accurate reproduction of most of them. The one innovation I noticed was transforming 'European Female', which is at least pleasantly sparse on record, into an overblown escapade that might have been techno-rock if it hadn't been so inept. Nothing against ineptness, you understand, but ineptness posing as musicianship is *repulsive*.

"You spell brilliant with a 'b'," observed a cheerful character at my shoulder, visibly glowing in the direction of my notebook. I looked at him quizzically, shrugged my shoulders and left.

Don Watson

BLACK FLAG
London 100 Club

WHILE WE'VE seen, at long last, the welcome signs of a resparking of the spirit in Britain, it takes an event like the visit of LA's Black Flag to show just how far we've been lagging behind.

So how, for God's sake, can the spiritual wasteland of LA produce a band of the malevolent, nerve tapping splendour of Black Flag? This band may not compare with the lingering, dark and loathsome loveliness of The Birthday Party, but compared with the cheap thrills induced by this country's few competitors, their squalid sexual glory is something that is genuinely worth being provoked by.

Black Flag are, first and foremost, one hell of an ugly bunch, one of the most unsightly and exciting crews to hit these shores since The Ramones.

In the centre of things there's Henry Rollins, a twisted, narcissistic bunched up cluster of muscles who looks like a cross between a black macho joke and a strangely pathetic cartoon strip villain. On stage he sings with every tendon and sweats blood with every note — he's a picture of desperation, an energetic burst from a deep gnawing source.

It would be easy to see Black Flag simply as a more adept bunch of apocalypse merchants: easy and totally false. Like The Birthday Party, Black Flag's passionate criminality takes them beyond such simple distinctions. Within their sound there is a floating beauty of perfect precision, an ability to slow the music to an achingly wonderful grind, while simultaneously raising its intensity to a peak.

Black Flag are one of a painfully small number of bands capable of stepping beyond the superficial threat and delivering a profound promise.

Don Watson

ROY HARPER
Manchester Polytechnic

AND IN those days there could be heard the voice of one crying in the wilderness: "I'm some kind of an ogre as far as the media is concerned. I don't know why."

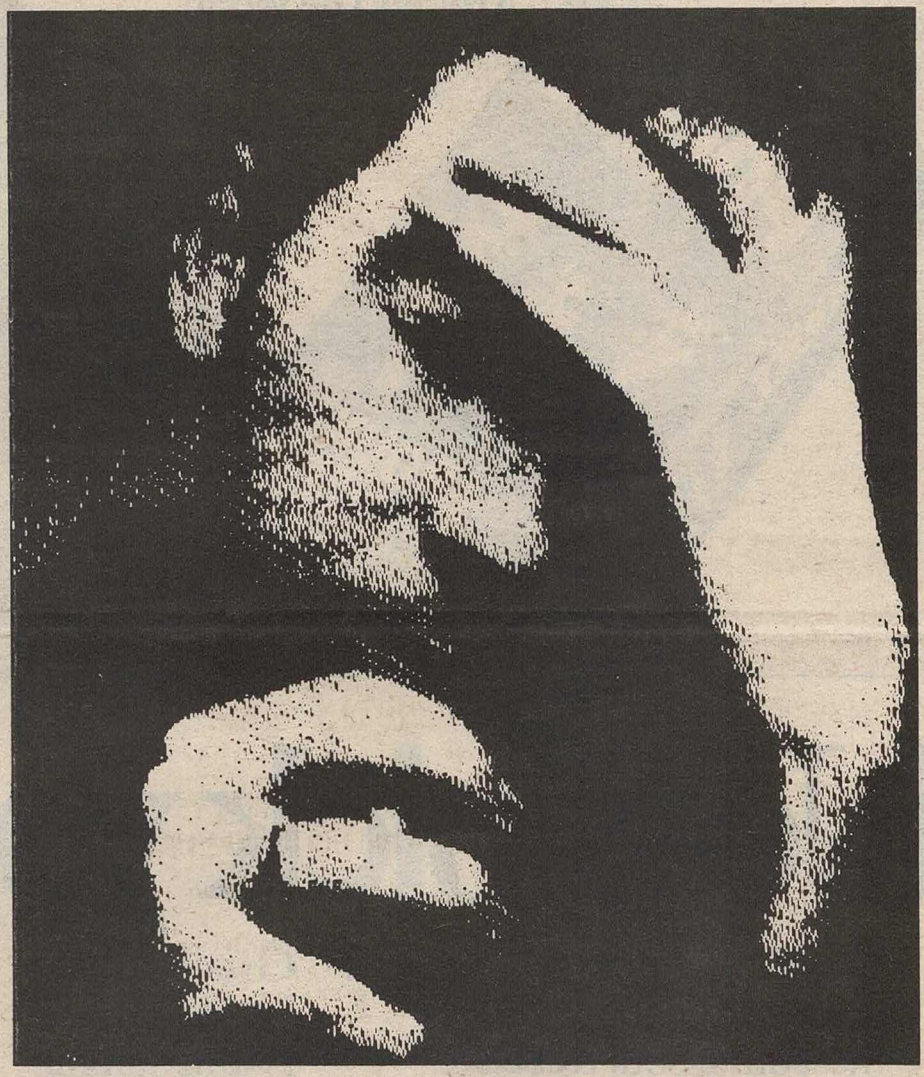
Today, Roy Harper is clean-shaven. He is, however, anything but fresh-faced. Most noticeable now, beneath the thinning, respectably cut hair is a furrowed brow. He looked worried.

Well, the packaging around his current re-launch certainly couldn't muffle the metallic clanging of those homely chord sequences. Flanking Harper were a skinhead bass player and a long-haired lead guitarist — an odd combination to look at — enthusiastically trying to fuse Harper's arcadian past to the thermonuclear present. But Harper was a man with fans who favoured the past, answering his new material with requests for "'Kangaroo Blues', Roy!" Requests which Roy, with mounting insecurity, fended off by using phrases like "That was years ago, mate!" and finally "Shut up, peasant!" But if it was a ghastly attempt to poke fun at his image, it was more like farce.

Bob Dickinson

XX1
12XX1

Pete Shelley



● Telephone Operator

Special Limited Edition 12" Single
For The Price Of A 7"

GENETIC RECORDS
DISTRIBUTED BY ISLAND • MANUFACTURED AND DISTRIBUTED

Pick the music video you'd most like to see with your free album.

Genesis:
Three Sides Live
(Stereo) £19.95
Madness:
Complete Madness ... £19.50
Grace Jones:
One Man Show £19.95
Pink Floyd:
At Pompeii £22.95
Gary Numan:
New Man £19.95

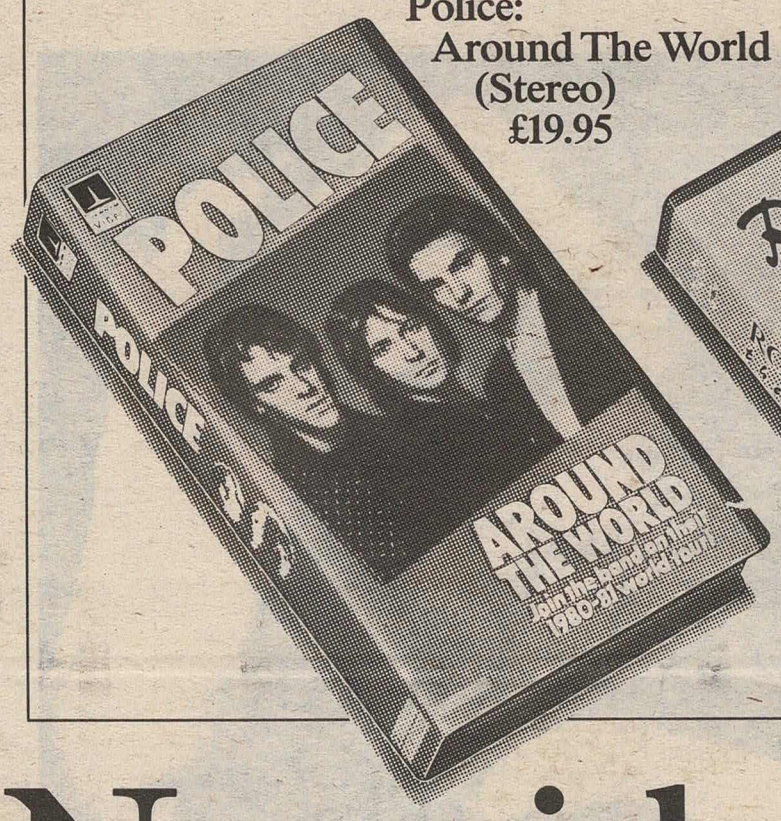
Buy any one of these music videos from W. H. Smith, and you can choose a free album or cassette from the list below.

Just think. Dexy's Midnight Runners could be playing for free at your next Police video concert. Or The Jam. Or any of the following bands.

Look out for the special stickers on videos, albums and cassettes at W. H. Smith.

Motorhead:
Motorhead £22.95
Imagination:
Music and
Lights £24.95
Rainbow:
Live Between The
Eyes (Stereo) £22.95
The Jam:
Trans Global Unity
Express £19.95

Police:
Around The World
(Stereo)
£19.95



Roxy Music:
The High Road
(Stereo)
£24.95

Dexy's Midnight Runners:
The Bridge
(Stereo)
£19.95

Now pick your free album.

Dexy's Midnight Runners:
Searching for
the Young Soul Rebels
Too Rye Ay
Genesis:
Abacab
Duke
Selling England by the Pound
And Then There Were Three
Rainbow:
Difficult to Cure
Long Live Rock 'n' Roll
Rising

Grace Jones:
Living My Life
Nightclubbing
The Jam:
All Mod Cons
Dig the New Breed
In the City
The Gift
Madness:
Complete Madness
Madness 7
One Step Beyond
Rise and Fall

Imagination:
Body Talk
In the Heat of the Night
Motorhead:
Bomber
Iron Fist
No Sleep Till Hammersmith
Overkill
Pink Floyd:
Dark Side of the Moon
Meddle
Relics
Wish You Were Here

Gary Numan:
Pleasure Principle
Police:
Ghost in the Machine
Outlandos D'Amour
Regatta De Blanc
Zenyatta Mondatta
Roxy Music:
Avalon
Flesh and Blood
Greatest Hits
Stranded

WHSMITH

Offer subject to availability. Prices correct at time of going to press. At video branches displaying this door sign.

SERIAL

A COLUMN FOR THE SQUARE OF EYE

Playwrights —doncha just love 'em?

WHENEVER TV drama opens with one character alluding to *Top Of The Pops* in his first line of dialogue and the other character's reply includes the word "overdose" you can hotfoot it to Ladbrokes and lay money on another deluge of Rock As The Nation's Parents Perceive It. Only, in the case of Central TV's *No Excuses* series, to air on ITV beginning May 16, the perpetrator is Barrie Keeffe, who previously scripted the stunning *The Long Good Friday*.

Perhaps I should say merchandiser rather than perpetrator; *No Excuses* is a carefully plotted mega-project. There's the six-episode serial itself, the 'encore' hour of all its concert sequences spliced together and re-aired, the book in its £1.50 and £6.95 versions, the full-colour poster, the badge, the forthcoming *TV Times* cover story on Charlotte Cornwell, the single

Ms Cornwell making a complete ass of herself in the earlier Rock Follies

whose release coincides with the first broadcast, and the LP on CBS.

It's been a while in the planning, too; originally entitled *Forever Young*, *No Excuses* is an extension of Keeffe's previous play *Bastard Angel*, which ran at London's Warehouse awhile back. Then, as now, it starred Cornwell and actor Donald Sumpter. The, as now, Keeffe's rock saga attracted critical comparison to David Hare's previous *Teeth 'n' Smiles*.

That starred Helen Mirren as a similar 'British Janis Joplin' figure, but Mirren (who also of course appeared in *The Long Good Friday*) was far more convincing, partly because her character was supposed to have *stayed* stuck on the beer and skittles r'n'b pub and club circuit.

Keeffe, though, has evolved those opposite premises which sank *Bastard Angel*: Cornwell (one of the most unbelievable characters in Howard Schumann's stylised *Rock Follies*) plays a '60s superstar who has "arrived at a watershed in her private life". As critic Victoria Radin noted way back at the Warehouse: "Keeffe knows less about the rock business than even I do and seems to have no interest in learning more. He is reinforcing stereotypes."

The most reactionary, middleclass stereotypes, too. You know 'em: *ROCK STARS!!!* Just bound to be Joplins from Jordanstown if they're female, belting out that old reductionist r'n'b which will eventually enable them to (gasp) purchase the mock-Tudor mansion of their dreams. Of course they toss off blasé, ballsy cliches about sex and attract the odd male groupie. Why is this groupie almost always from public school? Because — nudge, nudge, this is your scriptwriter winking — at bottom, of *course* these female rockers are coarse because they're real little scrubbers.

Well. With the massed resources of professional pop diarists, models, half-baked pop stars made by the papers and genuine living cliches like Jagger or Roger *'Tudor Mansion'* Daltrey around, it's not much good pointing out that you can't construct 'real' drama about the 'real' rock business. For a start, anyone who thinks the rock business *is* 'real' needs their head examined anyway. For seconds, the nitty-gritty with which you'd have to work is as unfilmable as it's always been unprintable. (cf *Cocksucker Blues*).

That's why, from *Rock Follies* to *Phantom Of The Paradise* to *Smithereens*, all the writers and directors with any sense have all been highly stylised and selective with the points they made about pop's phenomena — and the way they make them. Face it, real pop stars always make excuses; and they do NOT go round exclaiming "Guess what I've got!" every time they pull out the familiar folded packet. If they want drugs, our 'superstars' have 'em. It's as matter of fact as VD in their world. Or obsessive self-interest.

These facts, of course, have never in themselves constituted wonderful raw material for drama. But if a socially-conscious playwright chooses to stuff seven episodes of supposed 'comment' on the same old dry-cleaned, tarted-up *fake* facts about the rough rock lifestyle down the throats of the TV audience then he's just adding to the stockpile of corn in the silo.

CYNTHIA ROSE

Are you Jedi for..

● THE SPINOFF merchandising industry, which knows a cert when it sees one on the horizon, is already tooling up for the release of **Revenge Of The Jedi (Star Wars 3)** later this year. US games giant Parker Bros, who already have a cartridge of **The Empire Strikes Back** available, are planning to release no fewer than *three* videogames to go with the film: 'Jedi Arena' should be in the shops next month, followed by 'Revenge Of The Jedi 1' and '2' in July and September respectively. Pretty sound business sense, considering the **Tron** arcade and home videogames grossed more than the film itself...

For cretins only

● STUPID IDEA of the century dept: Bib, the makers of all those Hi-Fi "Accessories" you buy and never use, have introduced the VHS Cassette Re-Record Tab, a little plastic thing you snap into the hole left when you broke off the safety tab on the spine of your cassette. Blister-packs of 20 tabs will retail at £1.47. A roll of masking tape, on the other hand, costs in the region of 50 pence...

Nasty business

● IT HAD to happen: under the advertising blurb "What's 12ft tall and eats people?", World Of Video 2000 have released a video going by the title **E.T.n. The Extra-Terrestrial Nastie.** Other new horrors out on video include Romero's **Creepshow** (*Intervision*), Wes Craven's **Deadly Blessings** (*Spectrum*), James Glickenhaus' **Suicide Cult (*Mega Films*) and John Hough's The Incubus** (*New Realm*). The latter, incidentally, was the eighth biggest-grossing movie in the US last year, according to the *Hollywood Reporter* — a position Sam Raimi's **Evil Dead** (see page 25) seems set on emulating this side of the water; in a mere two weeks, the film's grossed over £100,000 in Scotland alone, while sales of the videocassette (to videoclubs, mainly) have already put it up there in the **Star Wars/Superman** league...

All inhuman life...

● THE SECOND edition of **Private Spy**, the video exposé magazine which resembles nothing so much as an audiovisual *News Of The Screws*, is now available. Introduced by an obviously short-of-a-bob-or-two Reggie Bosanquet, the magazine boasts "explicit sex scenes...not suitable for minors", and claims to include "Sensational pics of Norman Scott's prostitution days". Excuse me for a minute while I go and disinfect my hands after typing this...

Lydon film

● VIRGIN'S FILM & Video division, whose currently available feature film videos include **Ai No Corrida, Eating Raoul** and **Richard Pryor Live In Concert**, have lined up Roberto Faenza's **Order Of Death** for release this spring. This film, you'll remember from *NME*'s interview with him last year, marks the true acting debut (we'll leave the **Swindle** out of this, okay) of John Lydon, though true film fans will be more interested in the presence of one Harvey Keitel...

● FINALLY, a few films worth badgering your local club for: Bruce Beresford's **The Club** (*Video Brokers*), a tough, two-fisted and funny flick about Australian Football; Sam Peckinpah's **The Getaway** (*Warner Home Video*), a typically gory bank heist outing; Ken Shapiro's **Modern Problems** (*CBS Fox*), starring Chevy Chase as an air traffic controller who develops telekinetic powers; Norman Jewison's **In The Heat Of The Night** (*MGM/UA*); Spielberg's **Duel** and Pakula's **The Parallax View** (*CIC*); Siodmak's **The Spiral Staircase** (*Guild*); Kershner's **The Eyes Of Laura Mars** (*RCA Columbia*); Powell & Pressburger's **One Of Our Aircraft Is Missing** (*BBC*); Martin Lewis' **Secret Policeman's Other Ball** and Tony Garnett's **Prostitute** (*Videospace*); the double-version (dubbed English, and French with English subtitles) cassette of Godard's **Alphaville**, and Derek Jarman's **The Tempest** (both *Palace*), and — lastly but by no means leastly — a compilation of old British comedy clips put together by Dick Vosburgh, entitled **To See Such Fun** (*RPTA*), the biggest barrel of laughs you'll have in a long time...

THE VIDIOT

Body Heat, *available from Wamer Home Video*

MORE HAIRY MONSTERS THAN AN IRON MAIDEN CONCERT.

Invite a few creeps back to your place tonight.
'Creepshow' is now available on video cassette from your local video dealer.

Intervision
THE FIRST NAME IN VIDEO.
THE LAST WORD IN ENTERTAINMENT.

THE HUMAN LEAGUE

THE UK's FIRST **VIDEO SINGLE**

RECOMMENDED PRICE
£10.99
AVAILABLE FROM YOUR LOCAL STORE OR MAIL ORDER

AVAILABLE MAIL ORDER FROM: VIDEO PALACE DISTRIBUTION, 275 PENTONVILLE ROAD, LONDON N.1

NAME _____

ADDRESS _____

_____

maxell.

Virgin Video

£10.99 PLUS **£1.00 p&p,** CHEQUES PAYABLE TO: VIDEO PALACE DISTRIBUTION (PLEASE SPECIFY **VHS** ☐ OR **BETA** ☐)

REGGAE RUNNINGS

BODY MUSIC of Tottenham are agents for two shots of distinctive **Ranking Dread** toast newly issued on discomix. On the Body Music label itself, 'Gate Man' (BMBIS 7) is an agitated, uncompromising performance co-produced by Dread and Tapper Zukie; while on the Super Duper imprint he reworks 'How Much Is That Doggie In The Window?' to howl 'Dog Man Style' (SD 151),

Also new out on discomix: **Wintson Fergus,** 'Keep Dancing' c/w 'One Day Up' (Burning Sounds — BSD 06); **Prediction,** 'Pretty Lady' c/w 'The Place Is Still The Same' (Prediction — PTN 001); **Cornell Campbell & Raymond Naptali,** 'Love Trap' c/w 'Professor At The Controls' (Shuttle SH 001) — produced by Bunny Lee and Fatman; **Captain Sinbad,** 'Sister Miracle (Live)' c/w **Ashanti Waugh,** 'Funny Love' (Rusty International — RI 006); **Prince Hammer,** 'Tell Them To Wait' (Pops — PBR 002); and **Junior English,** 'So In Love' c/w 'I Caught You (Voice A Version)' (International English — IE 01).

A Baghdad seafarer during the reign of Caliph Haroun al-Rashid. *Pic: L R Jones.*

SINBAD SAILS ON

SINCE THE release of his debut Greensleeves album 'The Seven Voyages Of . . .', Jamaican mc Captain Sinbad has been off the recording scene, though active on the UK club circuit where he makes a number of live appearances.

It is during one of these, at a dance in Harlesden, that Rusty captures the toaster rapping over the Studio 1 'Hi Fashion Dub' rhythm with Saxon Hi Fi at the controls for Sinbad's latest discomix release 'Sister Miracle'.

We meet in Shepherds Bush and exchange opinions on this current phenomenon of live recordings, particularly as regards cassettes which are becoming increasingly popular, and how some artists refuse to do dances where taping is consistent. We conclude that these cassettes are a fine method of exposing a new DJ or sound.

Captain Sinbad made his earliest appearances with sounds like Arrow's Ambassador and Sound Of Silence alongside mcs Billy Boyo, Trevor Ranking, Jah Mikey and Toyan. His first release music was for Sugar Minott's Black Roots label in 1978.

He speaks of forthcoming releases. "A one 12 inch, this one's name is 'ET', see the film? This is I's prediction, seen."

Also in the can is a DJ clash album versus Peter Metro recorded in Joe Gibbs and Channel One with Junjo.

With this album on CSA, I wonder if he still operates with Greensleeves.

"I still deal with them," he says. "But you can't put a' egg inna one basket, 'cause if the basket get drop, whole of them egg go mash up!"

He intends to operate in other fields. He plays drums and is improving on bass. And currently produces youngsters Prince Joker, Jah Mikey and other for his Youth In Progress label.

"This DJ business, some people a take it fe joke . . . but it's a international music, y'know."

Dominic Kenny

STATION UNDERGROUND NEWS

OBSERVER STATION UNDERGROUND REPORTING — flashing from a semi-frequency — retreat to silence . . . this Thursday in the dance hall at Essex University, Wivenhoe Park, Colchester — 9.30pm to 1.30am — a nite fe remember featuring live onstage One Force & steelband & DJ Claude Sylvester. Licensed bar. Admission: £1.50 in advance from Monica 01-639 9562 or £2 at door . . . **here, now, at this moment** . . . on Friday is held a rapping and toasting competition organised by the Alperton Youth Community Centre, Ealing Road, Alperton, Wembley, Middx. Entrance fee is £2.50, which includes a donation to the Sickle Society. Information: 01-902 7509 . . . **where only the stones speak** . . . also on Friday is a human rights benefit from 8pm at SOAS, Malet St, off Russell Square, WC2 featuring live onstage Errol Dunkley with Steel An' Skin. Tickets £2 on 01-580 0916 or £2.50 at door . . . **the moted air sings in strange syllables** . . . on Saturday at William Foster School, Langham Road, London N17 live onstage Moodie alongside Triumphant Youths Of Zion, Ras Elroy Bailey, Wizard Hi-Fi, Niah Man, Ras Speedie, Daniel Dread, poets, dancers and magic. Rave from 5.30pm to 11 . . . **that you may in some part** . . . hatters gathering at the Starlight Youth Club, 88 Inkerman Street in Luton on Saturday from 6pm with the mighty Fat Man Hi Power with mike mc Ray Naptali + Buckie plus also Luton's number one Gemini Hi Power with Winston the cool operator and posse. Ital West Indian food on sale. Members £1.50; others £2 . . . **hear with your whole being** . . . and at newly renovated The Willow Club, 240 Amhurst Road, N16 on Saturday from 9pm is a Come As You Dare party with music by Danny Cassanova and Roxey. Tickets £2 on 01-254 9887. Licensed bar and restaurant . . . **what they have to say to you** . . . at the Apollo Club, 375 High Road, Willesden, NW10 on Saturday night is a Musical Fair starring Sir Lloyd from south west supported by Smokey T & Now Generation . . .

★ ★ ★

LISTEN TO THEM . . . the fourth anniversary independence dance of St Lucia is celebrated at the Podium, Nine Elms Lane, New Covent Garden, Vauxhall, SW8 on Saturday — from 7.30pm to 2am — featuring Zagada plus disco . . . **you, who come to this place** . . . next Monday at 8pm in Nottingham is the Misty In Roots Back From Africa spectacular with support by Natural Ites. Sounds by V Rocket at the New Palais, Parliament Street... **unaware of what it has to give** . . . also on Monday at the Ace in Brixton is Roots Nite with live music from Black Roots & Tribesman with special guest Benjamin Zephaniah plus sounds by Nasty Rockers with mcs Ricky Ranking, Johnnie Dollar and Baby Welley from 7pm to 11.30. Bar. Food. Welcome one and all. Tickets: £2.50 . . . **they have not retreated to silence** . . . on Tuesday at the Four Aces Club, Dalston Junction, E8 in tune to Jah Tubbys and Sir George from 7pm until 11.30pm. £1 . . . **but will give you the words you cannot find yourself** . . . next Wednesday (March 2) at the Embassy Club, 7 Old Bond Street, W1 cabaret with Erica Gale at 11.30pm . . . **for your prayers** . . . currently exhibiting in Coventry is The Pan-Afrikan Connection of work by young artists at the Herbert Art Gallery, Jordan Well. Admission free . . . **One Love**

© M&M Products Company, 1982

New Sta-Sof-Fro® Gel Activator Does More For Your Hair For A Whole Lot Less!

Sta-Sof-Fro® Gel Activator with MEA Pro-2 Conditioner helps establish the proper moisture balance for your hair. It penetrates and conditions for maximum definition of curls and waves. And it makes your hair super manageable for easy combing and styling.

New Sta-Sof-Fro® Gel Activator with MEA Pro-2 Conditioner does a lot more for your hair because it's made by the top company in hair care products. Yet surprisingly enough, 8 ounces of Sta-Sof-Fro® costs you no more than only 6 ounces of most other Activator Gels. Give it a try. New Sta-Sof-Fro® Gel Activator with MEA Pro-2 Conditioner will save you money...while it treats your hair beautifully.

M&M Products Company.
The Company That Knows Your Hair And Cares.

Obtainable from Chemists and Department Stores.

London
Dyke & Dryden, Unit No.1, 10 St. Loys Road, London N17.

Zebbra Wholesalers, 129 Stoke Newington High Street, London N16.

Midlands
Ginger Browne Distributors Ltd, 27 Park Road West, Bedford, Bedfordshire MK41 7SB.

THE HIGSONS

new 12" and 7" single

RUN ME DOWN
C/W PUT THE PUNK BACK INTO FUNK

2 TONE RECORDS

AVAILABLE NOW

PLUTONIUM BLONDES

PRISON AGAIN FOR GRANNIES

● ARE BRITISH courts sending women to prison for objecting to the deployment of a weapon its manufacturers themselves already consider obsolete? Yes. The day after another 36 protestors from Greenham Common Women's Peace Camp were again sentenced to prison terms, the US Air Force announced it was reducing its original order for the air-launched Cruise missile from 3,400 to 1,499. They have suddenly also decided to stop production of the missile altogether by 1985.

Why? Because the Russians now plan on earlier deployment of a weapons system the Americans have found Cruise is "vulnerable to". Of course the Yanks have a new and more expensive weapon to top the Russian-announced Ilyushin system... but it's "top secret" until the contract to build it is brokered.

Where does all this leave Britain? Neither the American secret system or the Russians' Ilyushin comes as news to NATO — but the taxpayers of Britain may be interested to learn that they're scheduled to accept deployment of a 'defence system' whose makers now admit that its usefulness, even in terms of destruction, has already been superceded.

● Meanwhile, the 36 women campaigners who oppose Cruise are serving out 14-day criminal sentences — for "conduct likely to cause a breach of the peace".

The conduct in question was the women's non-violent entry on to the US Air Force base at the Common during the evening of January 1; the defendant maintained thrcughout the proceedings that, as they told *NME*, "It is not us who behave in a manner likely to cause a breach of the peace, but the government"

Their solicitor, Elizabeth Woodcroft, also cited the government's breach of international law as set down at the Geneva Conference.

As the sentenced protestors were each offered the choice of binding themselves over to keep the peace, each made an individual statement of conscience. Their solicitor had explained that the women undertook their entry of the base to bring publicity to their cause, but also to their methods — all non-violent.

Among those making statements to the court were two grandmothers (one — Nelly Logan — aged 73), a German woman and two Swedish women.

● Many of the accused further amplified their court defence — a moral case, they argued — in their individual statements.

Lynne Houghton said she "could not stand by and watch this happen; nuclear weapons have so much overkill built in that they leave nothing of what is attacked or what is defended."

The 73 year-old Ms Logan, who cited her six grandchildren, told the court that she had witnessed two world wars "and now see the government planning for a third".

"I am protesting at the insanity of the world in letting this happen," she continued. "I felt compelled to take my action for the sake of future generations."

It was a sentiment at the heart of the women's defence — which included impressive testimony from several medical and research experts. Dr Alice Stewart, an eminent epidemiologist, testified on the basis of her studies of deaths resulting from A-bomb tests in the Pacific; Dr. Rosalie Bertell cited her study of 16 million Americans which found low-level radiation of the kind already in most of our bodies to be a "causative factor in most of minkind's major illnesses".

Dr. Bertell told the court that "four million" people had already died as a direct result of low-level radiation caused by "nuclear proliferation and the nuclear industry in general — the very things the Greenham protestors are trying to stop".

"Our survival as a human race depends on a genetic stability which low-level radiation can destroy in a few generations," the convicted women told *NME*.

"What we're doing at the moment is partly to try and emphasise nuclear proliferation's serious impact on the genetic pool and on future generations. It is irreversible. At the present rate, humanity will destroy itself with or without a nuclear war."

● Dr Barton, however, chose to look to criminal law rather than to the Geneva Convention commitments of the UK; he ruled that "although the defendants have in this country the freedom to express these views and to protest, this must be within the laws of the country."

Six of the women he sentenced were among 23 who have already served prison terms for refusing to be bound over last November.

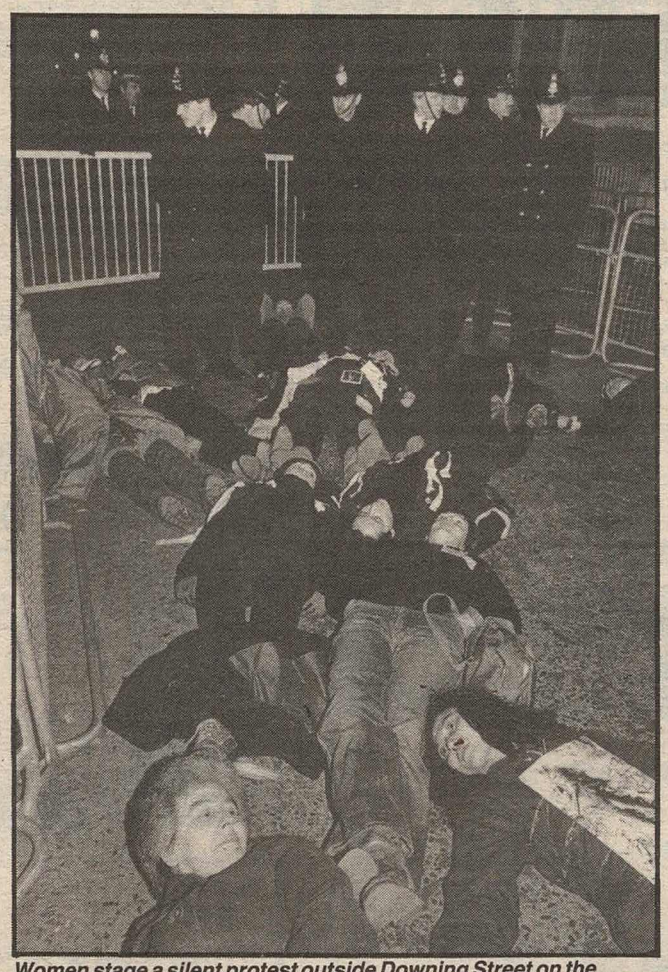
"I don't know how they do it really," said one Greenham Common campaigner as she watched the two grandmothers bundled off to Sutton Park prison in Maidstone, Kent. (Other women have been sent to Holloway Prison in London and to Cookham Wood). "The more I find out about nuclear proliferation, the worse it gets. I was motivated to join when I thought there were just one or two atom bombs out there — that was enough for me!"

Most important of all the convicted women reiterated their commitment to "non-violent direct action *only*"; a statement they felt necessary after outside supporters who had joined them jostled Defence Minister Michael Heseltine a fortnight ago.

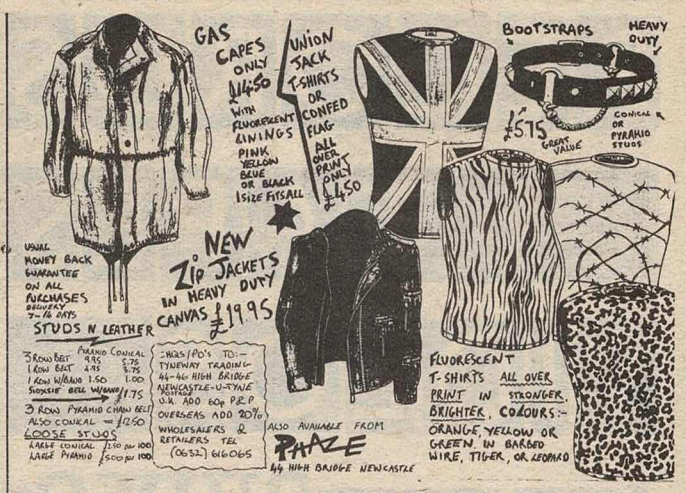
● The women will now appeal against their criminal sentence. Meanwhile, a mini-peace camp has sprung up outside Holloway Prison and flowers with messages of support are arriving at Sutton Park and Cookham Wood. Any details about such support are available from 1, Crowland Terrace, London N1 (please send an sae and mark envelopes 'General Information').

The team there are preparing for the Peace Camp campaigners' next court case, due February 22 when 59 restraining injunctions are expected to be given out, against named parties "and others". These injunctions will put anyone who disregards them and returns to the 'forbidden area' of the Peace Camp in contempt of court. It is also expected that the dissemination of any information about the camp will be construed as "incitement". All of which adds up to the first serious legal attempt to wipe out Greenham Common's Peace camp and its campaign.

CYNTHIA ROSE



Women stage a silent protest outside Downing Street on the evening Vice President Bush visited Mrs Thatcher. Pic: Ed Barber


GAS CAPES ONLY £14.50 WITH FLUORESCENT LININGS PINK YELLOW BLUE OR BLACK 1 SIZE FITS ALL
UNION JACK T-SHIRTS OR CONFED FLAG ALL OVER PRINT ONLY £4.50
BOOTSTRAPS HEAVY DUTY £5.75 GREAT VALUE CONICAL OR PYRAMID STUDS
USUAL MONEY BACK GUARANTEE ON ALL PURCHASES DELIVERY 7-14 DAYS
STUDS N LEATHER
NEW Zip JACKETS IN HEAVY DUTY CANVAS £19.95
3 ROW BELT PYRAMID CONICAL 4.95 5.75
1 ROW BELT 4.95 5.75
1 ROW W/BAND 1.50 1.00
SIOUXSIE BELT W/BAND £1.75
3 ROW PYRAMID CHAIN BELT ALSO CONICAL £12.50
LOOSE STUDS LARGE CONICAL £2.50 per 100 LARGE PYRAMID £3.00 per 100
WHOLESALERS & RETAILERS TEL (0632) 66065
ALSO AVAILABLE FROM PHAZE 44 HIGH BRIDGE NEWCASTLE
FLUORESCENT T-SHIRTS ALL OVER PRINT IN STRONGER, BRIGHTER, COLOURS:- ORANGE YELLOW OR GREEN IN BARBED WIRE, TIGER, OR LEOPARD

NOTICE TO MODS

for 60's fashion at bargain prices

WE SELL

BEATLE JACKETS (with Mandarin Collar) (5 colours) £24.99
UNION JACK 3 BUTTON JACKET £29.99
STA PRESS (5 colours) Black, Grey, Wine, (Sizes 26-34) Navy and Sky Blue £9.99
BOATING BLAZERS (5 colours) Sizes 32 to 40 ..... £22.99
BUTTON DOWN SHIRTS in (60 colours) (Paisley's Polka Dots and Striped) £9.99
3 BUTTON MOD SUITS sizes 32 to 40 (in Black, Grey, Navy and Blue Grey) £39.99
WHITE JEAN JACKET sizes S.M.L. £15.99
DOG TOOTH SUITS 32 to 40 ..... £34.99
U.S. MACS £15.99
AND MUCH MUCH MORE
We sell the latest in high fashion
VISIT OUR SHOP AT
No. 4 CARNABY COURT, in CARNABY STREET, LONDON W1
MAIL ORDER: Please send cheques and postal orders made payable to California Sounds stating what you want.
OUR CATALOGUE IS READY!
Please include £1.50 p&p for each item
WHOLESALE ENQUIRIES WELCOME ON **01-434 2906** Mon to Sat 10am-6.30pm.

BAGGY BOOT
pointed toe, Kitten Heel Style 1500 colours Black, White, Orange leather, Black, Red, Pink, Green, Electric Blue, Turquoise, Grey and Purple Suede and Leopard Fabric.
Sizes 3-7 ***(including ½ sizes)***
£25.99 (inclusive of P&P)
Please quote second colour choice
Please send for full colour brochure
schuh
9 North Bridge Arcade Edinburgh

FOR DETAILS OF MAIL ORDER ADVERTISING RING 01-261 6172

MUSICNOTE PULLOVERS
Specially made to our own design in Scotland. Body colours are black, blue, or red. The cost, including delivery, is £14.95. State chest size, or send for our free Rock 'n' Roll catalogue

JACK GEACH LTD 25 STATION ROAD HARROW, MIDDX HA1 2UA
(Allow 7-10 days delivery)

DIRECT FROM THE FACTORY
SPENCERS TROUSERS
MADE TO MEASURE £2 EXTRA
BLACK, GREY, WINE, BROWN, AIR FORCE, NAVY, RED, WHITE, AND MOST COLOURS OR DENIM
DELIVERY BY RETURN!

POST NOW! (NO STAMP NEEDED)
Please fill in the coupon and send your cheque/postal order to: R.& E.Spencer Ltd., FREEPOST, Sowerby Bridge, West Yorkshire HX6 2BR Tel: 0422 33020
NAME: ADDRESS: STYLE: COLOUR: WAIST: INSIDE LEG: NME 12

BUY DIRECT FROM CARNABY STREET

Pointed Buckle Boot Sizes 6-11 inc. ½'s Available in Black, Grey, LT Blue, Green Leathers Black Suede
£22.99 MS1903

Kidd Boot Sizes 6-11 inc. ½'s. Black leather boot with black stripe on Red/Grey/Blue/White Canvas inserts MS1156 also available with snakeskin canvas inserts in same colour range.
£39.99 MS1154

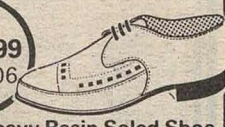
Send for Colour Catalogue for full range of Suits, Baggies, Shirts, Ladies & Mens Winkle Picker Boots & Shoes and much much more.

£9.99 SH3306

£19.99 MS1100
Pointed Toe Buckle Creeper Sizes 5-11 inc. ½'s Available in Black, Red, Blue, Grey or Purple Suede Also Lace up.

Double Breasted Stud Shirt Sizes S/M/L Black, White, Grey

£19.99 MS1239



£17.99 MS1106
Lace up Heavy Resin Soled Shoe Sizes 6-11 inc. ½'s. Available in Black, Blue, Grey, Red Leathers & Suedes Also buckle up.

Pointed Side Lace Shoe Sizes 5-11 inc. ½'s Available in Black or White Leathers Black, Red, Blue, Grey Suedes

Jam Tour Jumpers Sizes XS/S/M/L Available in Red/White/Blue, Black/White/Grey, Blue/Black/Blue, Black/Red/Black, Black/White/Black
£11.99 K7002

Printed Canvas Straight Leg Jeans Sizes 26-34 Available in Black/White, Blue/Black, Red/Black, Green/Black, Gold/Black Yellow/Black Block Stripe Design, Zebra/Tiger Design **New Red, White, Blue Union Jack Stripe**
£12.99 TR5230

"WE SUPPLY THE JAM"

£11.99 BUTTON DOWNS
BD315 BD344 BD310
Polka Dot/Striped/Paisley B/D Shirts Sizes S/M/L Black, Red, Blue, Green, Grey (Also Red/White/Blue Stripe. Union Jack Colours)

£14.99 MS1113
£14.99 MS1112

Bowling Shoe Sizes 4-11 No ½'s Black Suede, Black Leather, Blue/Black, Burgundy/Black, Red/Black, Black/Red, Black/Blue, Black/White, Red/White/Blue Leather
Jam Shoe Sizes 5-11 inc. ½'s Black/White, Navy/White, Red/White/Blue, Grey/Grey, Black/Black, Royal/White

Jean Jacket in White only Sizes S/M/L
£19.99 J4137

SEND TO: MELANDDI, 43 CARNABY ST., LONDON W1

All goods despatched 7-28 days from receipt of order.
Name_____
Address_____
Style No____ Col____ Size____ No Req____
Style No____ Col____ Size____ No Req____
Style No____ Col____ Size____ No Req____
FREE COLOUR CATALOGUE WITH FIRST ORDER OR SEND £1 REFUNDABLE ON FIRST PURCHASE
I enclose Cheque/P.O. for £____ **do not send cash!**
Add £1.50 P&P (Per Item) UK orders - 20% of order value overseas
For large orders use plain paper.
Tick box ☐ for brochure only NME 22
Melanddi
VISIT OUR SHOPS AT Nos. 10 & 43 Carnaby Street. 10 am - 7 pm Mon - Sat.

RECORDS TAPES VIDEOS

Adrians VIDEO

36 HIGH ST, WICKFORD, ESSEX
PLEASE STATE CLEARLY VHS OR BETAMAX

!!! VIDEO CONCERT PRICES —!!!
TUMBLE AT ADRIANS

VIDEO REO SPEEDWAGON Live (1½ hours) 29.95
VIDEO HUMAN LEAGUE & ABBA The Movie ..... Not Released Yet
VIDEO ROXY MUSIC High Rd (Live 1982) (75) (Stereo) 22.95
VIDEO RAINBOW Live Between the eyes (75) (Stereo) 22.95
VIDEO DEXYS M. RUNNERS The bridge (Live) (60) (Stereo) 22.95
VIDEO POLICE Around The World (60) 19.95
VIDEO KIDS like me + you. 3 tracks by JAM, 3 by SHAM 69, 3 by ULTRAVOX. + 4 others (live reading '78) (V2) 21.95
VIDEO AMERICA Live Central Park (60 mins) 19.95
VIDEO APRIL WINE Live London (60 mins) 19.95
VIDEO ASHFORD & SIMPSON in Concert (60) 19.95
VIDEO BLACK SABBATH Never Say Die (V2) 19.95
VIDEO BOOMTOWN RATS Tonic For Troops (V2)(50) 19.95
VIDEO KATE BUSH Live at Hammersmith (52) 19.95
VIDEO ROGER DALTREY Ride A Rock Horse (V2)(30) 14.95
VIDEO SHEENA EASTON Live Palace Hollywood (60) 19.95
VIDEO E. L. O Live (60)(V2) 19.95
VIDEO GARY GLITTER At Rainbow (60)(V2) 19.95
VIDEO GENESIS 3 Sides live (40) 19.95
VIDEO HOT GOSSIP 1st Video Album (35) 19.95
VIDEO IRON MAIDEN Live At Rainbow (30) 19.95
VIDEO ELTON JOHN in Central Park (60)(V2) 19.95
VIDEO JACKSONS in Concert (45)(V2) 19.95
VIDEO JAM Trans Global (30) 19.95
VIDEO LITTLE RIVER BAND Live Oct '81 (80) 19.95
VIDEO JOHN MILES Live Albert Hall (52)(V2) 19.95
VIDEO MADNESS Complete (Hits) (13 tracks) 19.50
VIDEO MADNESS Take it or leave it (Film & Music) 18.00
VIDEO MONKEES JONES/DOLENZ (HITS)(30)(V2) 14.95
VIDEO McCARTNEY/WINGS Rockshow (102) 19.95
VIDEO MAZE Live in N. Orleans (60) 19.95
VIDEO GARY NUMAN Micromusic (nearly 2 hours) 22.95
VIDEO GARY NUMAN Touring Principle '79 ..... 19.95
VIDEO GARY NUMAN New Man (HITS) 19.95
VIDEO OLIVIA NEWTON-JOHN Physical (60) 19.95
VIDEO NAZARETH Live (Hits etc)(58)(V2) 19.95
VIDEO MIKE OLDFIELD Essential (70) 19.95
VIDEO OSMONDS Concert (60)(V2) 19.95
VIDEO O. M. D. Live Drury Lane (52) 19.95
VIDEO QUEEN Greatest Flix (60) 19.95
VIDEO CLIFF RICHARD Thank U Very Much (52) 19.95
VIDEO P. P. ORCH Play QUEEN'S Hits 19.95
VIDEO SIOUXSIE/BANSHEES Once Upón A time (Hits) 19.95
VIDEO STRANGLERS Collection (Hits) 19.95
VIDEO ROD STEWART Tonight he's yours (90)(V2) 19.95
VIDEO BILLY SQUIER In Concert (60 mins) 19.95
VIDEO STIFF VISIONS Compilation Stiff Videos 18.00
VIDEO THIN LIZZY Live & Dangerous (50)(V2) 19.95
VIDEO 10 C.C. Live (60)(V2) 19.95
VIDEO TUBES Concert (53 mins) 19.95
VIDEO XTC Look Look (Hits) 19.95
VIDEO VIDEO STARS (20 track hits) 19.95
VIDEO VIDEOTHEQUE (22 Track hits) 19.95
VIDEO PICTURE MUSIC (20 track hits) 19.95

MORE VIDEOS MORE VIDEOS MORE VIDEOS

VIDEO Comeback. The film starring ERIC BURDON 44.95
VIDEO VAN MORRISON. In Ireland (Hits) (V2) 29.95
VIDEO TOYAH Good Morning Universe (V2) 39.95
VIDEO TOYAH LIVE AT RAINBOW (V2) 39.95
VIDEO IMAGINATION (HITS)(72) 39.95
VIDEO SEX PISTOLS Rock 'n' Roll Swindle (The Film) 29.95
VIDEO GRACE JONES One Woman Show (60) 24.95
VIDEO BEATLES Complete. Music & Documentary (2 hrs) 37.95
VIDEO ELKIE BROOKS Pearls & More (75 mins) 29.95
VIDEO ADAM & ANTS Live in Japan (V2)(60 mins) 29.95
VIDEO ADAM & ANTS Prince Charming Review 29.95
VIDEO ALICE COOPER Strange Case of 29.95
VIDEO ALICE COOPER Welcome to my nightmare 39.95
VIDEO CHAS & DAVE Hits live party 29.95
VIDEO DEEP PURPLE California Jam '74 ..... 39.95
VIDEO KIDS ARE ALRIGHT Film. With the WHO 39.95
VIDEO QUADROPHENIA Film. Music by the WHO 39.95
VIDEO E. L. P. Pictures at an exhibition 44.95
VIDEO NEIL YOUNG Rust Never Sleeps 39.95
VIDEO ROCK GUITAR Tips from SCHENKER, RON WOOD 29.95
VIDEO BLONDIE Best of/Eat to the Beat ..... each 29.95
VIDEO ELTON JOHN The Fox (40 mins) 29.95
VIDEO KID CREOLE Live Ritz N. York 24.95
VIDEO RUDE BOY Film, Unreleased music by CLASH 39.95
VIDEO MOTORHEAD in concert 24.95
VIDEO PINK FLOYD Live At Pompeii 24.95

OUR FAIR TRADING POLICY

*We do not advertise Videos before they are released.
*All videos are sent in strong top quality cardboard packaging specially designed for sending videos by post.
*We do not issue credit notes unless you ask. If we cannot supply what you require — *We refund your money.*
*All Videos advertised are new & factory fresh.
*Personal callers always welcome.

(All VHS films are on the PAL system) V2 = Also on V2000
(Please add £2 to the price of each for V2000 format)
Note: A number in brackets after the concert is the running time.

LOTS MORE CONCERTS AND FILMS IN OUR CATALOGUE. POSTAGE & PACKAGING: INLAND (includes Ireland & BFPO) 1.45 any quantity (recorded delivery). **OVERSEAS** Europe (Air) 2.50 each. Outside Europe (Surface) 2.50 each. Outside Europe (Air) 7.50 each. **EIRE.** Please add 25p for every £1 (on cost of videos & postage) to cover rate of exchange. **PLEASE ALLOW 10 DAYS CLEARANCE FOR CHEQUES.**
(Postal Orders can mean quicker delivery).

Adrians

Ref N, 36 HIGH STREET, WICKFORD, ESSEX
Have you paid us a visit yet? Wickford is only 40 mins direct from Liverpool St Station. Open. Mon-Sat 9-6, Sunday 10am-1pm

THIS WEEK'S NEW FASHIONS

L.P. MOTORHEAD Wordsworth (Live 1978) ..... Only 2.99
12" STRANGLERS Mid. Summer Dream (10.36)/Paradise (I) 4.99
12" STRANGLERS Mid. Summer Dream (E)/Vladimir (P) 2.25
7" HAWKWIND Your Last Chance e.p. (P) 1.50
7" ROD STEWART Little Miss Understood (P) 2.50
12" B. J. HARVEST Mockingbird (6.34)/Vanessa Simm. (I) (P) 3.99
12" D. SUMMER Womsn in me/Wanderer + 1 (Blue Vinyl) 2.50
12" SH. STEVENS Elvis medley (6.10)/4.25) (I) (P) 3.99
12" A. PARSONS Lucifer (5.08)/Rather be a man (I) (P) 3.99
12" MEN AT WORK Down Under (I) (P) 3.99
7" P. FURS 6. Europe P. In Pink/We love you/D. Waiters (P) 2.25
7" ABBA S. Trouper/Lay Love/Winner/One of us (P) 2.25
7" S. STEVENS Ole House/Drive Crazy/G. Door/Oh Julie (P) 2.25
7" A. IMAGES H. Birthday/Be Happy/Dead Pop/Days Wait (P) 2.25
7" MEATLOAF Bat/Gonna love/Deadringer/ read 'em (P) 2.25
7" GARY MOORE Falling in love (+ Comic poster sleeve) 1.50
12" G. MOORE Falling in love/(Inst)/Wishing/Well (P) 2.25
12" ROCK GODDESS My Angel + 2 (+ free flexi & poster) (P) 2.25
12" BANANARAMA Na Na Hey/Na na dub/Tell tale (P) 1.50
12" BIG COUNTRY Fields of fire (2 vers)/Angle Park (P) 1.99
12" KISS Was made for loving/Hard times (I) (P) 3.99
12" M. McLAREN Soweto/Like Scratchin' (P) 1.99
7" JIMI HENDRIX Hey Joe/Watchtower (I) (P) 2.25
12" CHARGE Destroy the youth e.p. (P) (I) 3.99
7" S QUO Rockin' all over the world/Rain (I) (P) 2.25
7" GENESIS Follow you follow me (I) (P) 2.25
12" MOD ROMANCE High life + 2 (+ Poster) (P) 4.99
L.P. A. COOPER Collection (Diff tracks to star Collection & Different sleeve) (German I) 5.99
12" CHAMELEONS As high as you can/P & Pain/P. Tigers (P) 1.99
L.P. M. SCHENKER One night a Budokan (Splendid Jap double + lyrics) 10.50
7" CHICAGO Hard to say (5.06)/Love ma Tom. (E) + 1 (I) (P) 3.99
12" MEN AT WORK Who can it be/Any for tennis (I) (P) 2.99
12" MUS. YOUTH Never give you up (6.28)/Rub 'n dub (E) (P) 2.35
12" V. MORRISON Cry for home/Summer in Eng./Sts. Day (P) 1.99
7" BIRTH. PARTY Sonnys burning/W. World/Feats + 1 (P) 2.25
7" CLASH Cool Confusion/Should I stay (Diff P. to Brit) (I) 1.85
7" CLASH 1st Night/Should I (Diff P. to Brit & above) (I) 1.75
12" T. LIZZY C. Sweat/B. Habits/Angel & D. Believe live (P) 1.50
12" McCARTNEY Take it away + 2 (Yellow v.) (Jap I + lyrs) (P) 5.49
PINK FLOYD 1983 CALENDER (I) (p&p as for 12") 5.99
12" D. MODE Balance right/My Secret Garden & See You & Satellite & Tora (All Live) (Numbered Ltd Edit) (P) 1.99
L.P. STRANGLERS Great Lost Stranglers: Choosey Suzie/Peasant/Go Buddy/Straighten/5 Minute/Rock It/Shut Up/Walk on by/Tits/Mean to me/Old Codger/Fools/Yellow Cake/Sverige (Jap I + lyrics) 11.50
12" THE THE Perfect/Nature of Virtue (P) (+ lyrics) 2.25
L.P. DAMNED Strawberries (Splendid Jap I + lyrics) 11.50
7" PHIL COLLINS Can't hurry love (Jap I + lyrs) (Diff P) 2.99
7" PAUL YOUNG Love Common People (one sided 7") 99p
12" S. MERRICK/TIBBS Call of the wild (E) (P) 2.25
7" H. LEAGUE Mirror Man (Jap I + lyrics) (P) 2.99
7" MADNESS Our House (Jap I + lyrics) (P) 2.99
7" CURE Hanging Garden (Jap I + lyrics) (Diff P) 2.99
7" FRIDA Tell me it's over/I got something (Jap I + lyrics) 2.99
7" O. JUICE Rip it up + 3 (dble 7") (Poster pic) 1.50
12" O.M.D. Genetic Engineering/4 Neu (P) 2.25
11" JOAN ARMATRADING Drop the Pilot (P) 1.99
12" ADAM ANT Goody 2 Shoes/Red scab (I) (P) 3.99
12" ABBA Under attack/You owe me one (I) (P) 3.99
12" ABC Tears are not enough (7.48)/Alph. Soup (8.04) (I) (P) 3.99
12" BLANCMANGE Waves/Bus. steps/Game above my head (P) 1.99
12" DURAN Carnival e.p. Rio Pt.2/Hold back rain (remix)/My own way/Hungry (night)/New Religion (5 night versions) (Diff pic to both other Carnival import 12" Singles) (Jap I + lyrics) 8.95
12" KISSING THE PINK Last film/Hymn vers/Shrine (P) 2.35
12" BLITZ New age/Fatigue/Bleed (remix) (P) 2.50
12" ORANGE JUICE Rip it up (E)/A sad lament (E) 1.99
7" O.N. JOHN Tied up/Silvery Rain (I) (P) 1.85
12" BELLE STARS Sign of the times (Ext. remix) + 2 (P) 2.25
BOX SET VELVET UNDERGROUND Everything you've ever heard about. (3 LP.'s, 30 tracks in presentation box) Includes rare tracks by Shades, Primitives, Beachnuts + Magazine flexi tracks (I) 13.95
7" THIN LIZZY Cold sweat (+ live 7" Angel/Don't believe) (P) ... 1.50
12" SPANDAU BALLET Communication (4.28)/(3.36)(P) 2.35
12" PIGBAG Hit the 'O' deck(4.43)/(Six of one/Hit deck(8.49) ... 2.25
12" CHURCH Night is very soft/In this room/I am a rock/Different Man/Ancient history (I)(P) 5.99
12" S. HILLAGE Karnikaze eyes (7.50)/Glory (6.22) + 1 (P) 2.25
12" BOLLOCK BROS. Horror Movies/Enchantment (P) 2.25
12" ROD STEWART Guess I'll always (Jap I + lyrics) (P) 2.99
12" HAWKWIND Silver Machine (4.37 live)/7 by 7 (P) 2.25
12" FUN BOY 3 Tunnel of love/Lunacy Legacy (P) 2.35
12" EURYTHMICS Sweet dreams/I could give you/Baby's gone blue (P) 2.50
7" ICE HOUSE Hey little girl (Clear vinyl) (P) 1.50
12" BEATLES Love Me Do + 2 (Jap I + lyrics) (P) 5.99
L.P. SIMPLE MINDS New Gold Dream (Gold Vinyl) (I) 6.99
CASSINGLE CLASH C. Control / L. Calling / B. Robber / Clash City (P) 2.25
12" PHIL COLLINS I Missed again (P) ..... Only 99p
L.P. SMILE Getting Smile (with ROGER TAYLOR and BRIAN MAY from QUEEN and TIM STAFFORD) (Early L.P.) (Jap I + lyrics) 9.95
L.P. R. STONES Satanic (with 3D pic on gatefold slve) (I) 7.99

BOWIE BOWIE BOWIE BOWIE BOWIE BOWIE

7" BOWIE/CROSBY Little Drummer Boy (Jap I + lyrics) (P) 2.99
7" BOWIE Set of 10 Picture Discs in wallet (P&P £2...U.K.) 27.00
LP. BOWIE Rare Bowie. Ragazzo Solo (S.Oddity in Italian)/R & Round 73/Panic (live)/Crystal Japan/Helden + 6 more (I) 3.99
BOWIE BOX SET PORTRAIT of a Star (Lodger, Heroes & Low albums + insert + 12"×12" Colourprint in pic box) (I) 14.50
If you like Bowie, then you'll like our catalogue. We are known throughout the world as the Bowie specialists.

CULT 45 CULT 45 CULT 45 CULT 45 CULT

7" DURAN DURAN Rio (Jap I + lyrics) (Diff P) 2.99
7" DEP. MODE See you (Jap I + lyrics) (diff P) 2.99
12" BAUHAUS Telegram Sam (P) 2.25
7" JAPAN Life In Tokyo (Hansa 17) (With pic) 1.99
7" FLOCK SEAGULLS I ran/Pick me up (Jap I + lyrics) (P) 2.99
7" BANANARAMA He's got tact/Cheap fares (Jap I + lyrs) (P) 2.99
7" HAIRCUT 100 Nobody's fool (Jap I + lyrics) (Diff P) 2.99
12" UB 40 I've got mine (6.02)/Forget cost/Dubmobile (P) 2.25
12" TEARS FOR FEARS Change (E)/Change/Conflict (P) 1.99
12" BAUHAUS Lagantija Nick/Watch Grandad go/Paranoia/Flatfield live in Paris (P) 1.99
12" CHINA CRISIS Christian (5.55) / Greenacre bady + 1 (P) 2.25
12" YAZOO Other side of love (Red vinyl + lyrics)(I)(P) 3.99
12" TH. TWINS Love on side (7.22)/No talkin (5.48)(P) 2.35
7" TH.TWINS Love on side + 3 (dble 7)(P) 1.50
7" U2 N.Y. Dey/Treasure/Fire/Brick/Dey without (dble 7")(P) 1.50
12" U2 N. Years Day (E) + 3 (P) 2.25
12" ECHO & BUNNYMEN Cutter/Wey out/Zimbo (P) 2.50
12" NEW ORDER Temptation (+ flexi)(P) 2.25
12" N.ORDER E.G.Green/Mesh/C & Whispers (I)(P)(+ flexi) 2.50
12" M. McLAREN Buffalo Girls (3 mixes) (P) 1.99
12" CURE Let's go to bed/Just one kiss (P) 1.99
12" YAZOO Other side of love (E)/Oda to boy (P) 1.99
MINI LP. NEW ORDER Temptation / Hurt / Everythings gone green / Procession / Mesh (I) (P) 4.49
7" TEARS FOR FEARS Mad World/Suffer Children (dble 7") (P) 1.99
12" DURAN 'Carnival' Hungry (5.30) / Rio (6.38) / P. Earth (6.20) / Girls on Film (5.45) (I) (P) (diff. tracks to other 'Carnival') 3.49
7" JAPAN Life in Tokyo (Orig Red Vinyl issue) (P) 4.99
7" CURE Hanging Garden + 3 (dble 7") (gatefold pic) 1.75
12" SOFT CELL 1. Love/Where did our love/T. Dub (P) 2.50
12" JAPAN Life in Tokyo (ext. remix) (diff. pic to orig) 2.35
12" J. DIVISION Transmission (P) (+ free flexi) 2.25
12" J. DIVISION Atmosphere (P) (+ free flexi) 2.25
12" NEW ORDER Ceremony (new mix + new pic) (+ flexi) 2.25

THE RECORD SPECIALIST

PICTURE DISCS PICTURE DISCS PICTURE DISCS

7" CAVA Brother Bright (Paletto shaped) (p&p as for 12") 1.99
7" TRUE LIFE CONFESSIONS Don't call me chicken head 1.99
7" METEORS Johnny Remember me 1.50
7" ADAM ANT Desperate; Friend of Foe; Goody 2; Antrap ..... each 1.99
7" ICE Hey Little Girl; 7" EURYTHMICS S. Dreams ..... each 1.99
7" BELLE STARS Sign of the times; Iko Iko; Clapping Song ..... each 1.99
7" MADNESS Our House; House of fun; Driving in my car ..... each 1.99
7" SP. BALLET Lifeline; 7" ULTRAVOX Hymn; 7" H. LEAGUE Mirror Man; 7" GARY MOORE Always love you; 7" VISAGE Pleasure Boys; 7" SLADE Okey Cokey; 7" B. SABBATH Paranoid/Iron Man; 7" RUSH Subdivisions; 7" P. GABRIEL Shock the monkey; 7" O.N. JOHN Magic; 7" VISAGE Night train; 7" BANANARAMA Shy boy; 7" BAUHAUS Spirit; 7" JAPAN Ghosts; 7" IRON MAIDEN Run to the hills; 7" TOYAH Brave New World; 7" BUCKS FIZZ If you can't stand the heat; 7" CULTURE CLUB Time; 7" ROCK OF SEAGULLS Wishing; 7" PHIL COLINS Thru these walls; 7" JOHN FOXX Endlessly; ..... each 1.99
7" KID CREOLE S. Pigeon; W. Thing; Annie; Dear Addy ..... each 1.99
7" MADNESS Tomorrow's another day; 7" CAVA CAVA Brother bright; 7" CHINA CRISIS Christian; 7" E. PRESLEY J. Rock/Elvis Medley; 7" DOBIE GRAY Out on floor; 7" HAYSI Shiny; 7" WHODINI Magic's Wand; 7" IMAGINATION Changes; 7" EURYTHMICS Love is stranger; 7" SIMPLE MINDS Sorrow somewhere; 7" L. LOVICH It's you only you; 7" PALE FOUNTAINS Thank you; ..... each 1.50
7" STRANGLERS European female; 7" SQUEEZE When hangover strikes; 7" ABBA Under attack; 7" BEATLES Love Me Do; 7" CLASH Rock The Casbah; 7" CLASH Should I stay; 7" ASIA Only time will tell; 12" SHEILA B. DEVOTION 7 Lonely days (I); 7" E.W.F. Fall in love with me ..... each 2.99
7" FLEETWOOD MAC Oh Diane/Rhiannon/The Chain 2.50
7" HAWKWIND Silver Machine; 7" BEATLES Please please me; 7" NAZARETH 4 track hits; 7" TALK TALK Talk Talk; ..... each 2.25
7" A. IMAGES I could be happy; 7" ABBA One of us ..... each 99p
7" TOYAH Ieya (1st pic) 1.99 7" TOYAH Ieya/Helium (2nd pic) 1.99
7" JULUKA Scattelings of Africa (Africa shaped) (P&P as for 12") ... 2.50
7" BOWIE Set of 10 Pic Discs in wallet (P&P £2 U.K.) 27.00
L.P. ABBA First 10 years (2 Recs in box etc) (P&P £2 U.K.) 11.99
L.P. JOHNNY CASH Great songs (I) 4.99 L.P. HENDRIX Interview (I) 6.99.
L.P. CHUCK BERRY Back in U.S.A. (I) 4.99 L.P. BUDDY HOLLY 11 track hits (I) 3.99. L.P. BOB MARLEY Kaya etc (12 tracks) (I) 3.99 L.P. ULTRAVOX Quartet 5.99 L.P. SCORPIONS L. Crow (I) 5.99 L.P. BELLE STARS 5.49
L.P. BEATLES Silver Beatles (Diff pic to other pic disc import) (+ White vinyl L.p. 'Ilike Dreamers Do'...early Beatle tracks) (I) 17.95
12" FREE All night now; 12" TOYAH Be Loud ..... each 2.99
12" JULUKA Scatterlings of Africa (clear vinyl with pic on it) 2.99
Lots more Pic Discs in our catalogue

OUR FAIR TRADING POLICY

*WE DO NOT ADVERTISE RECORDS BEFORE THEY ARE AVAILABLE
*We do not advertise new releases as "limited editions" unless they really are limited editions
*All records are British unless marked import (I) so you know exactly what you are buying
*All records etc are sent in strong, top quality protective packaging
*We do not issue credit notes (except overseas) or alternatives, unless you ask. If we cannot supply exactly what you require — *We refund your money*
*All records advertised are new

ADRIANS GIGANTIC CATALOGUE No 32
An absolute MUST for all collectors . . . over 12,000 'collectables' and rarities listed . . . lots of them only available from us. If you would like one send 50p + Large SAE. Europe 8 IRC. Elsewhere 12 IRC. Or you can ask for a FREE copy when ordering.

SIGNS OF THE TIMES

12" PAT BENATAR Shadows of the night 2.35
12" P. BENATAR Live for love/Need lover/You know how (P) 1.99
L.P. JON LORD Gemini Suite; Serabande (Both I) ..... each 5.49
L.P. JON LORD Windows (I) 5.49
12" DEEP PURPLE Black Night/Strange Kind (Rare British 12") (P) ... 2.25
L.P. M. SCHENKER Anthology (dble) (20 tracks of UFO & Schenker material + 8 pge booklet + stickers) (Jap I + lyrics) 17.50
7" JAM Saturdays kids/Heatwave (I) 1.50
7" JAM Entertainment (Now released as British pressing & pic) 1.40
7" JAM That's Entertainment (Original import issue & pic) 1.35
L.P. CLASH Clash/Rope (as dble L.P. in gate slve) (I) 9.95
7" KISS Love it loud/Killers (Jap I + lyrics) (P) 2.99
12" BLONDIE Rapture (disco mix) (P) ..... Only 99p
7" FUN BOY 3 More that I see (Pic + lyrics) ..... Only 50p
12" DIRE STRAITS Sultans of Swing (P) 1.99
7" ABBA When all is said / Soldiers (I) (Diff pic) 2.25
12" ROXY MUSIC Avalon (4.15) / A. Unknowing (5.15)(I)(P) 3.49
12" O.N. JOHN I honestly love you / Physical live (7.33)(P) 2.25
7" KATE BUSH Suspended in Gaza / Dreamtime (I)(P) 2.25
12" D. STRAITS Twisting by pool(E) / 2 Young lovers + 1 (P) 1.99
7" SHEENA EASTON Ice out on the run / Loner (I)(P) 2.25
7" MADNESS Our house (special stretch mix) 1.50
12" KAJAGOOGOO Too shy(E) /Too shy + 1 (P) 2.25
L.P. STRANGLERS Raven: La Folie; B+White; Men in Black; No More Heroes (All Splendid Jap Import & lyrics) ..... each 10.50
L.P. STRANGLERS Xcerts; Rattus (Both Gatefold slve)(I) ..... each 5.99
7" ULTRAVOX Reap The Wild Wind (Clear vinyl) (P) 1.99
12" MADNESS Our House (remix) / Walking Mr. Wheeze + I (P) 2.25
7" BEAT I confess + 2 (dble 7", Gate pic) 1.50
LP E. COSTELLO Almost New Toy/Accidents/Alison/Can't Stand/Green Shirt/Pump It Up/What's so funny (I) (Ltd Collectors LP) 7.50

WE HAVE TWO RECORD SHOPS IN WICKFORD
Adrians 'OLD SHOP' is packed with secondhand bargains. Rare promos, cheapies, '50 & '60 R & Roll originals, plus many one-off goodies. OPEN 5 DAYS A WEEK (9.30 to 4.30. Closed Wed) Double your pleasure — visit both shops in one day

RARITIES FROM ADRIANS OLD SHOP

L.P. ABBA The Singles (dble) (U.S. Promo) 15.00
12" SEX PISTOLS B. Blow/My Way (Clear Vinyl) (I) (P) 5.99
12" B. W. WOW I went Candy (same both sides) (U.S. Promo) 8.00
7" BOWIE/BING L. Drummer boy (both sides) (U.S. Promo) (P) 8.50
7" H. LEAGUE Love action (Mono & Stereo) (U.S. Promo) 5.99
12" RAMONES Don't come close (Red vinyl) (Brit. Orig) 4.99
12" JEFF WAYNE Eve of the War (Pic Disc) 14.00
12" YES Wondrous Stories (Blue Vinyl) (P) 9.95
7" YOKO ONO Goodbye Sadness/Don't know why (U.S. Promo) 5.99
7" ABBA Money money/D. Queen (Blue Vinyl Russian flexi) (P) 5.99
7" H.LEAGUE Don't you want (+ Orig Poster insert) (P) 1.99
7" BOWIE Beaury & Beast (Orig British Pic) 3.99
7" RICHARD MYHILL 2 to Tango (SQUARE record) (P) 3.99
7" MOTORHEAD Iron fist/Remember me (Blue vinyl) (P) 4.99
12" BILL NELSON's RED NOISE Revolt into style + 2 (P) 4.99
7" N. Y. BLONDES (D. HARRY) Little G.T.O. (H.Z.10574) 3.99
12" P.I.L. Death Disco (P) (British Orig) 6.99
12" P.I.L. Memories (P) (British Orig) 3.99
12" HUMAN LEAGUE Empire State Human (P) (British Orig) 6.99
12" AC/DC Whole Lotta Rosie (1978 British Orig) 9.50
12" JUDAS PRIEST Ev. Star (Clear vinyl) (drilled) 4.99
12" SEX PISTOLS Biggest blow/My way (Clear vinyl) (I) (P) 6.99
12" MEATLOAF Bat out of hell (Red vinyl) (P) (drilled) 4.99
12" O.M.D. Red frame, white light (P) 4.99
7" QUEEN Back chat (Spanish Promo) (P) 5.99
7" DAMNED Problem Child (Buy 18) 3.99
7" VAN HALEN Dancing the night away (PIC DISC) 6.99
Hundred of promos and rarities always in stock at ADRIANS OLD SHOP

POSTAGE & BEST PACKING 12" or 10" . . . 1=90p, 2=1.25, 3=1.50, 4=£2, 5 or more=2.50 . . . 7" up to 4=60p; 5 or more=80p. Cassettes . . . Same as for 7" . OVERSEAS P&P 12" OR 10" . . . 1=2.20, 2 OR 3=£3, 4 TO 8=£1 each, 9 to 20=8.50. 7" . . . 1 or 2=1.10, 3=1.40, 4=£2, 5 or more=40p each, 13 or more=£5. Cassettes . . . Same as for 7" SOUTHERN IRELAND Please add 25p for every £1 (on cost of records & postage) to cover rate of exchange.
PLEASE ALLOW 10 DAYS CLEARANCE FOR CHEQUES
(Postal orders mean quicker delivery)
ALL RECORDS ARE BRITISH UNLESS MARKED IMPORT (I)
P=Picture Sleeve. E=Extended version

OVERSEAS
★We've been sending records Overseas for years
★ You can send off to us with confidence
★ Orders despatched within 24 hrs of payment
★ We look forward to hearing from you

TO ADVERTISE IN THIS SECTION PLEASE PHONE 01-261 6172

WANTED

CASH PAID FOR YOUR UNWANTED ALBUMS AND TAPES OR WE WILL PART-EXCHANGE THEM FOR ANY BRAND NEW ITEMS OF YOUR OWN CHOICE.
Send list & S.A.E. to us for an offer. If you require part-exchange, please ask for our catalogue.

WORLDWIDE SERVICE **COB RECORDS** **Tax Free Overseas**
Mail Order Dept N7, Porthmadog, Gwynedd, U.K. Tel: (0766) 2170/3185

All currently available albums and tapes supplied at discount. Top sellers from £2.90. COB's Top 1,000 evergreen singles. TDK blank tapes. All items supplied guaranteed brand new. Write (enclosing sae) or phone for free catalogue listing c5,000 titles.

FOR SALE

GEMA RECORDS BETTER THAN ANY RECORD SHOP

Here's why:

- Our free 18-page catalogue contains over 15,000 LPs and cassettes, all at sensible prices.
- Always over 10,000 Special Offers in stock priced between 50p-£2.95 each + VAT.
- **THE** most comprehensive range of back catalogue and hard to find albums from the 60s, 70s and 80s.
- Hundreds of Blues LPs in stock plus many exciting import titles.
- Also, two full pages of Singles, current and oldies.
- All items we sell are fully guaranteed.

SEND AN SAE FOR YOUR COPY OF THE MOST IMPRESSIVE RECORD CATALOGUE YOU ARE EVER LIKELY TO RECEIVE

EXPORT: We offer an unbeatable worldwide service with ten years' experience of exporting. Send today for our 18-page catalogue, full of exciting Records and Cassettes. Many are unavailable outside of Britain, and all are free from UK taxes.

GEMA RECORDS
(P.O. Box 54), Crockhamwell Road, Woodley, Reading, Berkshire, England.

STIFF CITY MAIL ORDER

115-123 BAYHAM STREET CAMDEN TOWN LONDON NW1 0AL

STIFF LP's

THE DAMNED ..... DAMNED, DAMNED, DAMNED ..... *and* MUSIC FOR PLEASURE £6.50
BELLE STARS ..... BELLE STARS £4.50
MADNESS ..... RISE and FALL £4.50

STIFF SINGLES

MADNESS ..... TOMORROWS JUST ANOTHER DAY 7" £1.25
With ELVIS COSTELLO 12" £2.00
BELLE STARS ..... SIGN OF THE TIMES 7" £1.25
SIGN OF THE TIMES (Extended Mix) 12" £2.00
TRACIE ULLMAN ..... BREAKAWAY 7" £1.25
EVROL CAMPBELL ..... NEAREST TO MY HEART £1.25

BEGGARS BANQUET SINGLES · All PIC SLEEVES

MERTON PARKAS ..... YOU NEED WHEELS 7" £1.15
PUT ME IN THE PICTURE 7" £1.15
BAUHAUS ..... KICK IN THE EYE 7" £1.15
THE PASSION OF LOVERS 7" £1.15
SPIRIT 7" £1.15
SEARCHING FOR SATON 7" = £1.15 + 12" 4-Track = £2.00
ZIGGY STARDUST ..... 7" = £1.15 + 12" 4-Track = £2.00
LAGARTIJA NICK ..... 7" = £1.15 + 12" 4-Track = £2.00
The GUN CLUB ..... GHOST ON THE HIGHWAY 7" £1.15
TUBEWAY ARMY (Double) ..... THAT'S TOO BAD/BOMBERS + 3 7" £1.15

BEGGARS BANQUET ALBUMS · All £5.00*

MERTON PARKAS ..... FACE IN THE CROWD ..... *
BAUHAUS ..... MASK ..... *
THE SKY'S GONE OUT ..... *
PRESS THE EJECT AND GIVE ME THE TAPE ..... *
ASSOCIATES ..... FOURTH DRAWER DOWN ..... *
HEARTBREAKERS ..... LIVE AT MAX'S KANSAS CITY ..... *
The GUN CLUB ..... FIRE OF LOVE ..... *
TUBEWAY ARMY ..... TUBEWAY ARMY ..... *

4AD SINGLES · All PIC SLEEVES

BAUHAUS ..... DARK ENTRIES 7" £1.15
BIRTHDAY PARTY ..... THE FRIEND CATCHER 7" £1.15
TELEGRAM SAM ..... 7" = £1.15 + 12" = £2.00
BIRTHDAY PARTY ..... THE FRIEND CATCHER 7" £1.15
HELPLESS 7" £1.15
(With LYDIA LUNCH) ..... DRINK ON THE POPE'S BLOOD 12" EP £2.00
MODERN ENGLISH ..... SMILES and LAUGHTER 7" £1.15
LIFE IN THE GLADHOUSE 12" £2.00
I MELT WITH YOU 7" £1.15
Rowland HOWARD/Lydia LUNCH ..... SOME VELVET MORNING 12" £2.00
IN CAMERA ..... DIE LAUGHING 7" £1.15
IV SONGS 12" EP £2.00
FIN 12" EP £2.00
COCTEAU TWINS ..... LULLABIES 12" £2.00

4AD ALBUMS · All £5.00*

BAUHAUS ..... IN THE FLAT FIELD ..... *
BIRTHDAY PARTY ..... PRAYERS ON FIRE ..... *
JUNK YARD ..... *
MODERN ENGLISH ..... MESH and LACE ..... *
AFTER THE SNOW ..... *
MATT JOHNSON (The The) ..... BURNING BLUE SOUL ..... *
COCTEAU TWINS ..... GARLANDS ..... *

CLASSIC 60's ALBUM's

The YARDBIRDS ..... ROGER THE ENGINEER (Mono + Stereo) £4.50
GREATEST HITS £5.00
FIVE LIVE £5.00
SHAPE OF THINGS £5.00
SOME YARDBIRDS £5.00
The EASYBEATS ..... THE SHAME JUST DRAINED £5.00
The BARBARIANS ..... THE BARBARIANS £5.00
The LEAVES ..... HEY JOE £5.00
FLAMIN' GROOVIES ..... SNEAKERS £5.00
The SEEDS ..... PUSHIN' TOO HARD £5.00
A WEB OF SOUND £5.00
FUTURE £5.00
RAW & ALIVE £5.00
FULL SPOON OF SEEDY BLUES £5.00
FALLIN' OFF THE EDGE £5.00
The BEAU BRUMMELS ..... INTRODUCING £5.00
VOLUME 2 ..... £5.00
The SHANGRI-LAS ..... LEADER OF THE PACK £5.00
SHANGRI-LAS '65 ..... £5.00
BOB &

NME CLASSIFIEDS

For further details ring
JILL HORNE (01-261 6122)
or write to
New Musical Express
Classified Advertisements,
Room 2535, King's Reach Tower,
Stamford Street, London SE1.

READ BY MORE PEOPLE THAN ANY OTHER MUSIC WEEKLY IN THIS COUNTRY

Source: NRS

FOR SALE

BASS AMP. Peavey Mk III series. 400 Graphic E/Q — £175 — Peavey Bass Cab 2 × 15" £125 — Peavey T40 Bass guitar £150 — 0277 225496.

"BEATLES MONTHLY" Nos 1-20 plus other original publications. Offers please 0227 59949.

BEATLES POSTCARDS. Five for £1. Brindle, 51 Rowson Street, New Brighton, Merseyside.

COLLECTOR'S ORIGINAL James Bond, Clint Eastwood film materials. Send wants with offers, including SAE. Last, 48 Wide Way, Mitcham, Surrey.

DAMNED 'NEW ROSE' promotional "Young, Hot, Loud, n' Stiff poster for 1976 single, printed on A2 (420 × 600mm) paper in glorious monochrome, also Damned poster for first LP (Custard Pie cover). Both posters (inc p+p) £1 each, or £2-3, £3-6. £4-10, £5-15 (state quantity for each required). D. Cheema, 219 Holly Lane Erdington, Birmingham B24 9LA.

DYLAN, BEATLES, Byrds, and other Rock books, some rare. S.A.E. Nick Moland, 8, Fullands Avenue, Taunton, Somerset.

FACE, I-D, N.S.N.S., Daryl, Flat 6, 112 Unthank Road, Norwich.

HENDRIX AUTOGRAPH 1967 on Chatham gig. Ticket offers, (evenings). 0702 711529.

INTERESTING RARE and unusual material on Bowie, Led Zep, K. Bush, Queen, S. Easton, Police, Japan, Stones, Abba, Blondie, K. Wilde plus many others (also Movie Stars). S.A.E. for details (stating interests). To S/I/P(Dept N.M.E.), 17 Tottenham Court Road, London W1.

JAM TAPES 77-82 S.A.E. Box No. 4774.

JOHN LENNON/Yoko Ono Two Virgins. Album cover. (No record). Offers over £10. Box No. 4761.

JUKE BOX lyric Wurlitzer. Good condition, plus large collection 60's and 70's singles. £200. Phone Pattishall 0327 830359.

SQUEEZE FAN Club. Last chance to get set of rare club material. (Autobio), Autograph newsheets etc. Just send £1, 7 Hassendean Rd, London SE3 ODX.

TAPES, HUNDREDS available, Roxy, Clash, Bauhaus, Japan, AC/DC, Queen, Hawkwind, Spandau. Phone requirements. 021-783 3297. After 7.30p.m.

15 YEARS back issue NME. Tel 0926 30760 after 5.00pm.

PUBLICATIONS

JUNIPER BERIBERI: fab creative thing! Pastels, Strawberry Switchblade, TV Personalities, Postcard obituary: 40p plus Big SAE: Aggi, Greenacres, Branshill Road, Alloa, FK10 3BP.

PA & LIGHTS

MIRAGE LIGHTING — Innovative design; Comprehensive range of rigs 6Kw-400Kw. For hire or permanent installation. Tel (0462) 733388 Mon-Sat 10am-7pm.

PURPLE HIRE PA & Lights. 0462 894732.

RECORDS FOR SALE

A HUGE selection for used/unused record, tape, & video bargains available at: Record & Tape Exchange, 38 Notting Hill Gate, London W11 (01-727 3539). Deletions/Rarities **UPSTAIRS.**

ALBUM HIRE, widest choice, postal service. S.A.E. Taw Records, Calver, Sheffield.

BARRETT, FLOYD Van Morrison rarities. Also Rapp, 13 Floor Elevators originals. Tel. 0222 78008.

BEATLES, DYLAN definitive unreleased tapes. Complete S.A.E. D. Martin, 54 Eden St. Kingston, Surrey.

DIVISION/ORDER live tapes. SAE Steve 122 Andrew Road, Halesowen, West Midlands.

DYLAN RARITIES, low prices. SAE Dennis 46 Bond Street, Macclesfield, Cheshire.

J. DIVISION RARITIES. Telephone 021-453 6580 after 7 p.m.

LIVE TAPES — Clash, Jam, Costello, TOH + others. SAE. Plot 2, Belvedere Place, Scarborough, Yorkshire.

N. ORDER, J. DIVISION, Bunnymen, Doors, Sabbath rarities; SAE, 114 Highbury Hill, London N5 1AT.

NEW ORDER, Division rarities. Meat Loaf picture discs + many more. S.A.E. for list, Craig Taylor, 41, Grange Park Road, Leeds.

PISTOLS, DEXYS U2, Simple Minds rarities. Stuart 0785 663346. Evenings.

SEVENTIES ROCK + Pop sale:— Abba, Bowie, K. Bush, ELO, D. Edmunds, Glitter, Olivia, Queen, Floyd, Quo, Rod, 10cc, Lizzy, T. Rex, Yes, Slade, Sweet, Eagles, Gillan, Motorhead, D. Purple. Albums + singles. 50p — £2.90. SAE or call:- Pop Records, 172 Kings Road, Reading.

SIOUXSIE RARITIES. S.A.E. for list. 105 Park Hall Road, Walsall.

STRANGLERS SIOUXSIE SAE Chris, 3 Wavertree Road, London, E18.

ZEPPELIN, KISS Genesis, Doors, Crimson rareties. Large SAE. Box No. 4780.

MUSICAL SERVICES

ABSOLUTELY FREE "Songwriter Magazine" interviews famous songwriters, explains copyright, promotion, publishing, recording contracts, royalties, song contests, setting lyrics to music without paying etc. Sample absolutely free from International Songwriters Association (NME), Limerick City, Ireland.

"CASSETTE COPYING" — Fast, efficient, service, mastering, any quantity. Phone Anarres on 01-251 6830.

LYRICS WANTED. No publication fee. 11 St Albans Avenue, London W4.

NEW BANDS send a tape to Geoffrey Ingram for free criticism, praise your chances. Box. No. 4773.

DISCOTHEQUES

DAVE JANSEN. 01-690 7636.

WANTED

ANYTHING PERSONALLY autographed by Bob Dylan. Send details Box No. 4771.

CHARLES MANSON, family, press, books etc. Box No. 4782.

CLASH RARITIES Positively, absolutely, fundamentally anything. Write to Manfred Schmelzer, Nordlandring 6, 43 Essen 11, West Germany.

DEAD OR Alive tapes, swops. Eddie, 10 Viewforth Sq, Edinburgh.

JD/NO, TX, Echo — Videos, tapes, cuttings, Kilimanjaro, original pressing. Briony Douglas, 113 Amberley Close, Bransholme, Hull.

KATE BUSH: Picture disc, demos, promos, singles, bootlegs, and paraphanalia. Will pay. Keith Hirsch, Apt.A106, 1555 Avenue Road, Toronto, Ontario, Canada M5M 4M2.

MOTORCYCLES WANTED FOR IMMEDIATE CASH. Buyer collects. 01-348 3659.

NEW ORDER tapes. Hacienda flexi. 85 Royden Road, Upton, Wirral.

PATTI SMITH video's. Sue 129, Central Avenue, Southend, Essex.

SMALL FACES greatest hits LP. Price to Sac Lunb, AMF TCW, RAF Brize Norton, Oxon.

ZEPPELIN, QUEEN, GABRIEL, YES, SANTANA TAPES. Buy or swap. Paul, 38 Harrow Road, West Bridgford, Nottingham (06092 812985 after 6 pm).

RECORDS WANTED

A BETTER DEAL. All you Punks, Romantics, Nattydreads, Mods, Rockers, Skinheads. Send your unwanted L.P.s, singles, cassettes, or lists to:- **RED ALERT RECORDS,** Tenby, Wales.

ABSOLUTELY ALL your L.P.s, singles & cassettes (pre-recorded or used blanks) bought or exchanged. 1p—£2.50 each paid (more for video-cassettes & rarities). **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Record & Tape Exchange. 38 Notting Hill Gate, London W11. (Shop open 7 days, 10 a.m. — 8 p.m.: tel. 01-727 3539). Or **SEND** any quantity by post with S.A.E. for cash — none returned once sent; we decide fair price; list + S.A.E. for estimate if required (large quantities collected **ANYWHERE!** — phone 01-727 3538. 10a.m. — 8 p.m.)

BEATLES XMAS fan Club records. Please state price. Box No. 4770.

GRACE SLICK records or tapes wanted. M. Wain 29, Aldwyck Way, Lowestoft, Suffolk.

HASSISEN KONE 45's (Finnish), Geoff. Box No. 4776.

MOTT THE Hoople Brain capers LP and bootlegs. Neal Keeling, 17 Wiseman Terrace, Heaton Park, Manchester.

PHILIP GOODHAND Tate L.P.s required. 051-647 8095.

RIPOFF RECORDS High Street, Lampeter, Dyfed. All LP's cassettes, singles accepted. Top prices paid. Send direct or s.a.e. for quote.

SITUATIONS VACANT

EMPLOYMENT OPPORTUNITIES with record companies, radio stations, advertising agencies, etc. Full-time, part-time. Experience unnecessary. Read 'Music Employment Guide', 'Careers in Radio' 'Careers in Advertising.' £1.50 each. All three £4.00. Dept 31, Hamilton House Publishing, Creaton, Northampton.

JOBS AT SEA OR WORKING HOLIDAYS. Get out of the rat race or dole queue and into the sun. Working holidays in U.K., Europe, U.S.A., Middle East, etc. Good pay, low taxes. Experience usually unnecessary. Plus jobs on liners, oil rigs, etc. High pay, both sexes. Send £1.95 for both guides. **PEEWHITE** (A2), 12 Hartington Road, Twickenham, TW1 3EN.

JOBS ON Oil rigs, ships, & overseas. For guide details send large S.A.E. & 50p (refundable). Quality Supplies, (NME) 4, Tower Street, York.

FAN CLUBS

BILL NELSON Club '83. Exclusive records, magazines, merchandise, Send S.A.E. to PO Box 134A1, Thames Ditton, Surrey.

TONY MCPHEE Appreciation Society SAE for details to 66, Northridge Road, Gravesend, Kent.

MANAGEMENT

AMERICAN MANAGEMENT. Successful, U.S. manager seeks commercial U.K. artist with modern sound and hit potential songs. Other artist that have been represented: "Kraftwerk", "Rush", "Rod Stewart". Send tapes to Ira Blacker, 15, Outrigger, Marina Delrey, California. 90291.

RECORDING STUDIOS

CENTRAL LONDON 1 IN 8-Track £6.90 p.h. Korg MS20. Trident, Roland TR808, CSQ600 SH2. Vocoder, Harmonizer, much more available. 01-286 0642.

SOUTH COAST. Toucan Studios. £5p.hr + VAT. Free use of Instruments. Hayling Is. 07016 67734.

VIDEO

ANARRES — 01-251 6830.

ATT. ALL groups/performers, for as little as £150 we can record your performance on Video. Phone Cyan Video Ltd. 01-948 5488.

INSTANT FAME? Groups send your promotional Video for inclusion in new Videozine. Post video (any format) or S.A.E. for details. F.I.C. 197 Cardigan Lane Headingley Leeds LS6 1DX.

LARGEST USA Video collector needs European contacts to regularly record rock programming. Also: looking for Ready, Steady Go's etc. Willing to swop equally rare material. Larry Yelen, 31 Taft, Lynbrook, NY 11563 USA.

PERSONAL

ATTRACTIVE YOUNG Lady aged 21 requires trendy young men to wine and dine her and help her enjoy the good things in life. Call Sandie 300 5525 after 6.00 (and before 8.00).

DATELINE COMPUTER DATING for successful compatible relationships. All ages, all areas. Free details: Dateline, (Dept NME), 23 Abingdon Road, London W.8. 01-938 1011.

FREE MEMBERSHIP for 16/80 yrs. Send s.a.e. to Jayne's Friendship Service, Unity House, Ripon. Tel. 0423 64071.

GUY SEEKS gal. Starting own business in music scene and wants girl companion. 18-25 years old; intelligent, non-smoker. Glasgow. Box No. 4779.

JANE SCOTT for genuine friends. Introduction opposite sex with Sincerity and thoughtfulness. Details free. Stamp to Jane Scott, 3/NM North St. Quadrant, Brighton, Sussex BM1 3GJ.

JOY DIVISION, New Order, Glasgow fan, 19 seeks girl for relationships. Interest gigs. Box No. 4781.

PENFRIENDS USA. Send name, age, interest, 15½p stamp, Atlantic Express (NM4), 1 Brookfield Close, London NW7 2DA.

PENPAL MAG: Singles, divorced, widowed. Approval copy:— **MATCHMAKER,** A 25, Chorley, Lancs.

YOUNG HANDSOME Norwegian boy would like to hear from other boys. Box No. 4777.

YOUNG LONDONER wants mates/penfriends anywhere. Box No. 4778.

RECORD FAIRS

BRIGHTON RECORDS fair. Sunday 27th February. Brighton Centre. 1pm-5pm. Admission 50p (11am-1pm — £1.50). Everything for the Record Collector.

COVENTRY — SATURDAY, February 26th — Central Hall, Warwick Lane, Coventry, 11a.m.-5p.m. Admission 40p.

GUILDFORD RECORD Fair, Sports Centre, Bedford Road. Sat 26th February 12-1pm. £1 1-4pm. 30p Enquiries. 0734 481671.

READING RECORD Fair. Sunday 27/2/83. Pre-entry. 11a.m. £1. 12–4 p.m. 30p.

SOUTHAMPTON'S BIGGEST ever Record Fair. New town centre venue—Guildhall, Solent Suite, 40 Stalls. Saturday 5/3/83. Pre-entry 11.30a.m. £1, 12.30–4.30 p.m. 35p. Stall enquiries. 0734 588070.

PRINTING

BADGES MADE and designed. Small, medium, large sizes. Tel: 01-708 0392, or SAE: Al's badges, 6, Great Queen St. London WC2B 5DG.

SPECIAL NOTICES

"ARZZKLAH OLGEVEZH" cried Dark Angel — But No-One understood him. Book of Pink Dots (Legendary), Kurskometh.

BILLY BUNTING. Love from your Berry Special Angelic Strawberry.

BOWIE FANS, Anyone who replied to Box 4719 last November for Bowie records please write again as all correspondence has been lost. Box No. 4772.

DAVID SYLVIAN. Happy birthday! Sid, Jonnie, Mik.

DAVID SYLVIAN. Many Happy Returns. Love Caroline. ×

FAN CLUBS — Mailing address, duplicating printing circulars. Contact 021-236 5918.

HI TONE! The man who wants to be macho, not deep! Love B.

JOHN STRINGFELLOW and Flem Minter. Congratulations. Will the electric disco be brighter than the R.R. or The Palace?

MONKEES CONVENTION, Courtney Hotel 2-11p.m. Saturday March 19th. Tickets £6.00 including buffet. Details 01-478 5799.

PAUL MORLEY!! Such strange heavens. Such splendid hells. From Underground....

STREET ALIENS require positive management. Why don't you move? Write Street Aliens 44 Braxted Park, Streatham London.

TUITION

DRUM TUITION offered, Midlands teacher. Stoke-on-Trent. 0782 814381.

LEARN GUITAR with Guitar Cassette teaching, its so simple. No music, you teach yourself. Send P.O./Cheques for £5 to: M. Trott, 32 Chevet View, Royston, Barnsley, Yorks S71 4RZ.

SYNTHESISER TUITION 947 0454.

BANDS

VAN/DRIVER. Cheap. 801 4956.

INSTRUMENTS FOR SALE

ANDY'S GUITAR CENTRE — American & Vintage secondhands, also amps, effects, etc. Pro guitar & amp repair workshops, customising, making. **GUITARS & AMPS BOUGHT ANY CONDITION.** 27, Denmark Street, W.C.2 01-836 0899, 01-379 3491.

GRETSCH ROCJET 1955 model. Very rare £750.00 o.n.o. Tel Sunderland 76360. Ask for Gary.

GUILD B301 Bass/case£170. ono. Phone Steve on Hornchurch 45916. Evenings.

SHERGOLD MARATHON Six string bass. Good Condition. £100. 650 5639.

MUSICIANS WANTED

MUSICIANS
NME outsells
Melody Maker
by more than 2 to 1*
Make your money go further — Advertise in
NME
(*Source ABC Jul-Dec 1982)

"BANDS WANTED". "Interesting things!! Send Photo/s Tape/s any quality, own tapes acceptable. Possible U.S.A. trip. Offer limited to first 500 replies. S.A.E. John Wells International, P.O. Box 33, Basingstoke, Hants".

BASS TO keep the Pinkbeat. Seeds/Rufus. Richard 061-236 9849.

CHRISTIAN KEYBOARDS/Synth, pub gigs, South London — Mark, Caterham 44553.

DRUMMER WANTED, under 18. Phone Peter 673 6054.

EXPERIENCED DRUMMER wanted for new Birmingham band with gigs. Original material. 021-449 9174.

FEMALE BASSIST wanted urgently. Gigs/single imminent. Commitment essential. London/Herts area — Ian, Waltham Cross 20549.

FOUR FEMALE, loud, gutsy backing vocalists needed for April tour. Exp N/E. Ring Paul for details: Manchester 8811647.

INCOMPETENT, INEXPERIENCED modest bass wants to hear from anyone interested in forming Punk/Funk/Afro/Jazz band. Great technique not essential, just imagination. Hemel/Watford area. Box No. 4775.

LYRICIST/COMPOSER, limited instrumental ability, seeks Musician/Composer. Pat. Romford 41426.

REGGAE GROUP for short tour in August. Photos, tapes to MJM, 14 Bayham Rd, London, W4.

VOCALIST WANTED. Phone 061-338 4599.

CREATIVE BASS PLAYER
REQUIRED BY ENGLISH
GROUP CURRENTLY IN
THE AMERICAN CHARTS.
VOCALS USEFUL
No Time Wasters
Please.
289 7672.

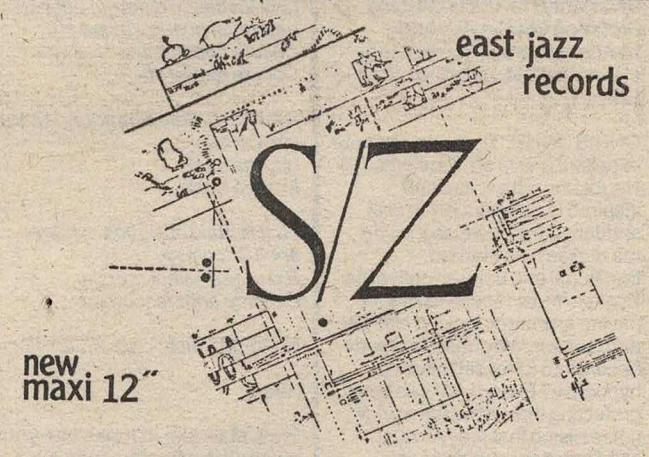
LASERS RESTAURANT
Require
Country and western solo and duo artists also folk singers and other Musical acts. Ring Terry Brewer 01-852 1025 for auditions.
14 Leegate, Lee, London SE12
(by the A20)

DO YOU NEED A MUSIC PUBLISHER?
If you are a new songwriter or established writer looking for a publishing company that is not just a collection agency, we are looking for writers to promote and to be the basis of new groups that we are creating. Please send your demo tapes and details to **ALMA MUSIC (UK)**—a division of
GOLDEAGLE PRODUCTIONS INC (USA) at:
2 Lees Place,
London W1
Attn:
Jonathan Grimshaw
All tapes and enquiries will be treated seriously and promptly.

biggles music ltd.
professional services to the entertainment industry

85, WEST STREET, OLD MARKET, BRISTOL. TEL: 0272-552147.
182, KINGS ROAD, READING, BERKS. 0734-584945.
214, EXETER STREET, PLYMOUTH, DEVON. 0752-29858.

'THE BOYS ARE BACK IN TOWN!'
TOKAI!
THE OLDIES BUT GOLDIES SERIES.
GUITARS & BASSES NOW IN STOCK.
PHONE FOR DETAILS OF COLOURS & PRICES
'YOU'VE TRIED THE REST — NOW TRY THE BEST'



Editorial Opportunity

The following personnel are required to work on an exciting new pop weekly:

Art Editor, Layout Artist, Assistant Editor, Writers and subs. Relevant experience is essential for all positions.

Apply John Harding. Tel: 01-261 5604.
Salary for all these positions in line with NUJ Agreement.
We are an Equal Opportunities Employer.

ipcmagazines

SUBSCRIBE NME BY POST

UK (inland 1 year £29 ★ **CANADA & USA 1 year $97** ★ **OTHER COUNTRIES £35**

CUT OUT AND SEND COMPLETED FORM TO:

J. WATTS, NME SUBSCRIPTION, IPC MAGAZINES, ROOM 2613, KINGS REACH TOWER, STAMFORD ST, LONDON SE1 9LS

NAME.....

ADDRESS.....

.....

THE CLASSIFIEDS ORDER FORM

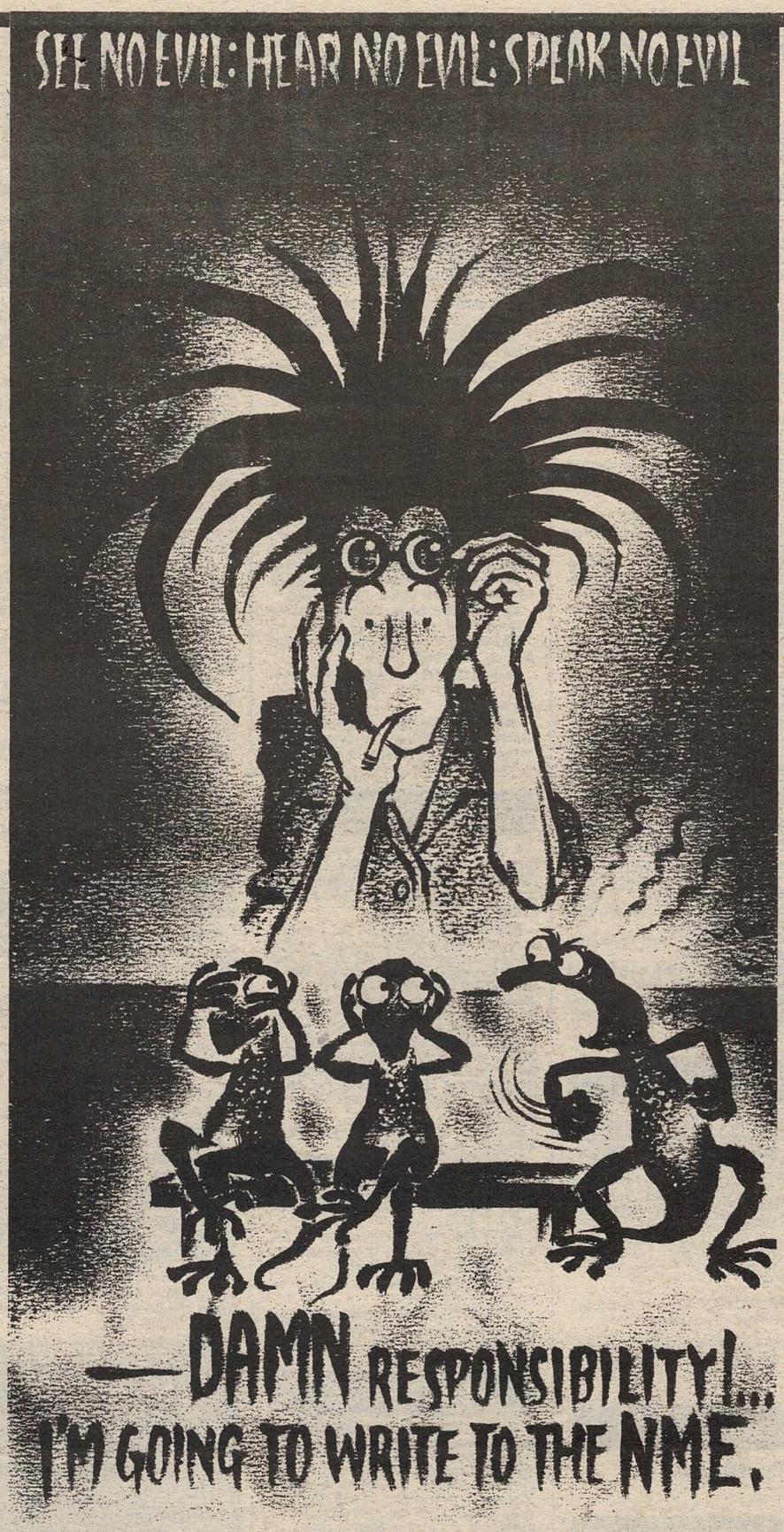
RATES
ALL HEADINGS FOR PRIVATE ADVERTISERS
25p per word
TRADERS ANNOUNCEMENTS, PUBLIC ANNOUNCEMENTS
38p per word

BOX NO. FEE £2.50 PER INSERTION

HEAVY BLOCK CAPITALS after the first two words are charged at double rate.
Write your ad here in block capitals. One word per box.

NAME.....
ADDRESS (BLOCK CAPITALS).....
.....
.....
.....
DAYTIME PHONE NO.....
If you wish your name and address in your ad it must be included in the cost. If you have a box number it must be counted as three words.
All advertisements must be pre-paid.
I enclose PO/Cheque value £.....
Post to: NME CLASSIFIEDS ROOM 2535, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS.

HEADING:				



GAVIN MARTIN oversees while readers overheat and speak their minds

The true meaning of life is to be found halfway through 'Bo Bo Ska Diddle Doodle' by Wayne Walker recorded on October 1st 1957. I rest my case.
Jake, Cardiff.
Was he expounding on the original philosophic breakthrough made by Louis Jordan in the immortal 'What's The Use Of Getting Sober (When You're Only Going To Get Drunk Again)'? Ah well, back to the mundane stuff from hereonin — GM.

Must we be subject to the clique-conscious, London-based ideas put over by your newspaper, *Harpers And Queen* and *The Face?* The latest fashion talk, the 'new sounds' and places to be seen in are exclusive only to a couple of thousand privileged who seem to be an odd mixture of the Sloane Square set and unemployed art students. Even your correspondents from the provinces do little more than tug their forelocks in the direction of their betters at the Camden Palace.

To come to the point, I am accusing your staff of creating their own petty world. The 'hard times' cult, presumably an apology to the four million unhip dudes, stunk of the cocktails and acid of the past year. You sit in your Carnaby Street penthouse suite — "What'll it be this week?". Well, Lockers heard an African jazz number on Nigerian World Service and Hoskyns thinks the Bunnymen stink... Absolutely no notice is taken of the 'mood of the times'. It is fair enough reporting on new groups and styles, but at least don't ram it down our throats (King Sunny, JoBoxers, *ad nauseum).*

My suggestion is that the editorial team should be disbanded and staff should be based in Sheffield, Merseyside, Scotland etc. Radical, eh? It means getting off your self-satisfied conservative arses. But if you really didn't mean what you said on *The Tube,* then file this letter under 'Hick who is really jealous of us because he's not one of the in-crowd'.
Stephen C Allen, Crosby.
Your suggestion that we move our 'penthouse suite' (this place? that's a laugh!) around the country sounds fine but isn't practical. These pages are open to anyone from anywhere with something of their own to say rather than whining about the scene in London. I agree that Soho's 'places to be seen' are nothing to get worked up about, and I can't see where we're running a campaign to have a load of poxy ex-hairdressers (who invariably run these places) dictating your styles and tastes. Anyway you'd be too clever for that, or would you? — GM.

CHRIS BOHN. Thank you for your excellent article on 'Einsturzende Neubauten'. It excited and inspired me immensely. It also saddened me because it made me realise how diehard, traditional and unimaginative the English 'music scene' is. It's all having an image, fucking clothes and fashion. Why has everybody become so full of self pity and hypocrisy? Everybody's so busy protecting their little safe worlds, not realising that they are just self-limitations. I wish people would value IDEAS more, even when they're totally illogical and may seem impossible. Life is full of so many possibilities, why not explore them? Thanks for the article.
Sussie, Seven Kings.
Y'see, Stephen, the world's most international rock weekly strikes again. Mix a bit of Neubauten's new stoicism, Imagination's fizzy tizzy and this week's junk horror story and maybe we're giving a much broader picture of the mood of the times than you think — GM.

The launch of the Hacienda was greeted by great enthusiasm by both the music press and the TV magazine programmes. The initial aims of the club were creditable. "The Hacienda must be built," deadpanned Tony Wilson as he explained the need for more than 'just another club' to cater for Manchester's bored youth. This idealism justified the support that *NME* gave the club. I believe that you are equally obliged to print this letter concerning how Factory have failed to live up to their promises.

The Factory organization has an obsession with style; usually to the detriment of content. In the Hacienda's case this is reflected in their preoccupation with the industrial architecture, at the expense of obtaining good acoustics. The management have attempted to treat this oversight and the sound is no longer absymal. This criticism *has* been raised in the media coverage, but always as a minor detail, overshadowed by praise for the architecture. The choice of music played at the club doesn't help. There is little variation on the disco/funk beat (except Saturdays) and as everything comes in 12 inches, you have to wait ten minutes for the record to change.

Perhaps this does accurately reflect the turgid state of pop, and yes you can't suit everybody's taste in music, but their present selection doesn't seem to suit *anybody's* taste; just look at the amount of complaints in the Factory newsletter. These criticisms have not been answered, just given a token voice.

My final complaint concerns their most recent change in policy. The price of drinks jumped from pub to club rates a few weeks ago. The price of admission took a similar leap last Saturday. The new prices policy puts the club out of reach of the financially lower orders, who can no longer afford to drop in for a casual drink. In doing so the Hacienda has become an elite club, like any other in town. They made this transition only after they had secured a 5,000 odd membership who were sold the old idealistic policy that they no longer adhere to. This seems to be a rather unethical piece of salesmanship.

This was not written as a cynical knife in the back, but as an attempt to provoke the management into a response, preferably not just a literary one, as I am sure Mr. Wilson has the rhetorical capacity to refute most things.
Anon, ex-member of Hacienda's.

First Buffalo guy goes round the wide world,
Round the wide world,
Round the wide world.

Hundred Buffalo sheep go to the Mudd Club,
To the Mudd Club,
To the Mudd Club.

One thousand different peoples have their culture ripped off,
Culture ripped off,
Culture ripped off.

A million dollars and pounds pour into the bank,
Into the bank,
Into the bank.

First Buffalo guy goes exhume another corpse,
Exhume another corpse,
Exhume another corpse.

Hundred reactionary sheep etc.

Anon

Well, Malcolm, it looks like you can pull the Buffalo hide over everyone's eyes all of the time — GM.

I would like to say to readers who live outside Merseyside and who think the new 'Mersey sound' is the answer to the dross in the charts that you are not going to find the answer there. At the moment Liverpool is probably the most stagnant area for popular music in the British Isles.

The reason I say that is I've just seen two of the new bands, namely Icicle Works and The Bamboo Fringe, and I have come to the conclusion that every group in Liverpool owns a copy of 'Crocodiles' and will keep ripping it off until they split up. If this letter is read by any of the bands it will hopefully give them the kick up the arse they need to get Liverpool into the forefront of new talent.
Peter Lea, Wirral.

I know the Liverpool/Merseyside music scene is regarded as pretty incestuous but I always thought the lesser-known groups ripped off the more popular ones. It seems now the roles have been reversed. The case in point are the new Orchestral Manoeuvres single — all those American voices sound very much like Some Detergents' 'How Pop Is Made' to me — China Crisis' 'Christian', which is certainly a cross *(sic)* between This Final Frame's 'Eden' and Chain Of Command's 'Excuses' (that's what you get for supporting a name band, eh lads?) and the Bunnymen, who sound more and more like they're ripping pages from the Pete Burns songbook.

Is this the wicked way of the pop world or does it display a lack of ideas?
Eric Evans, Liverpool 12.
Well, the pop world of Tears For Fears, Belle Stars, Kajagoogoo, Fantayzee and Men At Work has shown a very strong relationship with 'a lack of ideas' for some time now — GM.
Rough, tough JoBoxers, eh? With your DMs and braces and baggy trousers and your tough, bluff talk; with your hats and your bullshit and your hoping and hyping to get big. Well, I hope you don't make it. Understand what I'm saying? I hope you fail, fall and crumple because your continued denials of pretence and pose just don't wash; you look as false as you play and talk as false as you look and that for anyone other than Adrian Thrills means you've got no chance.
Gerry Cooney.
PS Never mind, just change your clothes and sound and you might be on the *NME* front cover, hoping to get big again!

Is there any truth in the rumour that the exquisitely attired JoBoxers are to cover my 'Nothing Rhymes'?
G. O'Sullivan, Kentish Town.
Unlikely, but they may like to meet you sometime for a few shorts — GM.

According to the latest opinion polls, the Tories have 46%, while Labour have just 31%. This compares with the 33% who voted for Duran Duran in the televised *British Rock And Pop Awards.* Does this therefore mean that Duran Duran are more popular than the Labour Party and ought to put up candidates at the next election? More seriously, what should I do, being someone who both is a member of the Labour Party and can't stand Duran Duran. Suggestions welcome please!
Tim Mickleburgh, Warwickshire.
Don't worry, as from 12 o'clock last night, following a landslide victory at the polls and a subsequent invitation from the Queen, the country is now under a Council of Style led by Chairman Weller and co. — GM.

U2 have never been very good at what they have tried to do. 'Boy' was a milestone in its consistency, concept and expression — it happened to coincide with a resurgence of 'rock' bands in 1980-81. People took U2 to their hearts as they took to Wah! Heat and the Bunnymen — the sound embodied aggression and search, carefully balanced. But no-one understood U2 as they rode and still ride the crest of a new wave that in reality they have little in common with.

The present irony is that U2 share places in the singles Chart with Wah! and the Bunnymen — and yet seem poles apart from either. Wylie sings the blues, Mac sings relentless torture, while Bono shouts, defiantly, the same prophecy as he shouted three years ago — *"I will be with you again."*

Now U2 are noticed by the 'pop people', these people try and grapple with their background. "They're religious, aren't they," they ask. Yes they are, I answer and get lost trying to explain how I believe U2's religiosity is so diametrically opposed to 'established religion'. It's no good. U2 signed their own death warrant when they tried to convert the singles market. U2 have never been very good at what they do, but they try. Over the last two years they have been confronted with the wider world and while 'October' was an oppressive, incomplete reaction to the series of shocks they witnessed, from Dublin to Chicago, they still promise what they promised when they began. Hope — a flicker, not a fire — passion and innocence. If this innocence leads them to form glam rock poses, ooze pretentious fervour and grandiosity, it is because they cannot ignore the medium they have chosen. U2 are a band to try and understand. They are a candle in the snow, for Godsake, don't blow it out.
Jeremy Shakespeare (distant relation), Exeter.

I am writing to express my sympathy for Doctor Sym (12.2.83). If he thinks that U2 are in accordance with the '70s, he's very much mistaken. They are about depression, anger, confused Catholicism and personal religious beliefs; in other words they are about 1983. These feelings are all genuine (listen to Bono speaking sometimes), and could never be a 'bastard version' of anything.

U2 aren't waving guitars or smiling idiotically, they're simply enjoying themselves. I'm sorry Doctor Sym doesn't get that gut feeling or painful truth that The Shadows could never have radiated. So there.
Daz, Reading (age 7).

Cynthia Rose's review of Pat Banatar's Hammersmith concert was in total contrast to what I and a packed house raved over. She looks good and sounds good, all done without the aid of lasers and other special effects. The music press in general seem to take great delight in criticising all and everything that Pat and band do. Could it be she comes from the wrong side of the Atlantic?
Dave Needs, Thame.
Actually, both Cyndy and Pat come from the wrong side of the Atlantic — GM.

The levels *NME* will stoop to to gain street cred. Supposedly a leading advocate of a multiracial society, your true pose was advocated in *Portrait Of The Artist* (5.2.83). ANL was the trend of '77/'78 but of course the hip ccktail set ethos of last year still remains fresh. Vital to this was the soul boy love of African music, nothing wrong in that. However, irrespective of King Sunny Ade's personal political allegiance, the column was about as bright as publishing Tony Greig's likes after a Soweto riot. Come on, *NME* watch the papers, see what the Nigerian government are up to and delay publishing. Just because blacks are persecuting fellow blacks doesn't mean it's not racism.
S Zazjenski.
PS This is not an attack on Sunny Ade but on the ignorance of *NME.*
PPS *NME* is still the best read in town!

You know it's been so lonely up here in Sheffield with nothing to do but clean up after those bloody dogs. I reckon Len and Rita must have forgotten me — they don't write or phone me and they never mention me on the telly. So you can imagine I was right chuffed the other Thursday night — there I was watching *Top Of The Pops* (hoping Duran Duran might be on) and this band came on playing a really nice song, I think called something daft like Kajagoogoo. Anyway, straight off I recognised the bass player — I mean, she'd done her hair in these bead things, but it was still Vera. I wonder what she's done with Jack? Still, at least she'll be able to introduce me to that singer, the one with the funny hair, I think he's ever so handsome — much better than Bri.
Sharon, The Kennels, Sheffield.

When, oh when, will Keith Allen stop writing his own fan mail! I refer, of course, to the letter you printed in last week's *Gasbag.* How anyone could say that Keith Allen is "too hot to handle" is

Send your letters to GASBAG, NME, 5-7 Carnaby Street, London W1V 1PG

beyond me. I saw several of the *Whatever You Want* shows and talk about lack of professionalism! My kid brother (11) could do better, at least he'd be able to get the interviewee's names correct!

It seems to me the whole show was put together by a bunch of reactionary old hippies of whom Keith Allen is the epitome!!!

We don't want to watch programmes on teenage prostitution, we want more good clean pop fun like *The Tube!* Keith realised this early on and that is why he started to ridicule the very talented Paula Yates on one of his shows.

Diane Constantine, London W1.

A bit unfair on Allen, I think, his report on Arlington House for instance was excellent. However, his decline over the last few episodes was painful to watch, playing silly buggers with Shirley Williams at the New Year party and then acting like a spoilt schoolboy on a report on Access TV. But Paula Yates *talented?* There's more talent in the SDP f'rchrissake — GM.

Whatever happened to unity within music?

"If the kids are united, they will never be divided," sang Jimmy Pursey before being destroyed by the selfsame kids he had admired. Now it seems to be every man for himself. We all laughed at the hippies and their speeches of comradeship, but at least they had a spirit of unity that is totally lacking today.

Hippy Festivals weren't so egotistic and money grabbing as today's with artists squabbling over billing and payments. I was only 17-years-old at the time, but can well remember Hawkwind and T2 playing for free outside the IOW festival and the spirit seemed to live on into the early days of punk with The White Riot tour which involved The Clash, Jam and Buzzcocks, amongst others.

Can you imagine Duran Duran sharing the bill with Toyah or The Jam or any other leading band of today? I can't see it myself. The unity is lost and it is the public who suffer. The free Hyde Park gigs (Stones, Pink Floyd, etc) are gone and the major one day events such as the Oval (Who, Faces, America and Mott the Hoople on one bill!) are no longer there. Reading Festival is still there, but only for the headbangers of the world of HM.

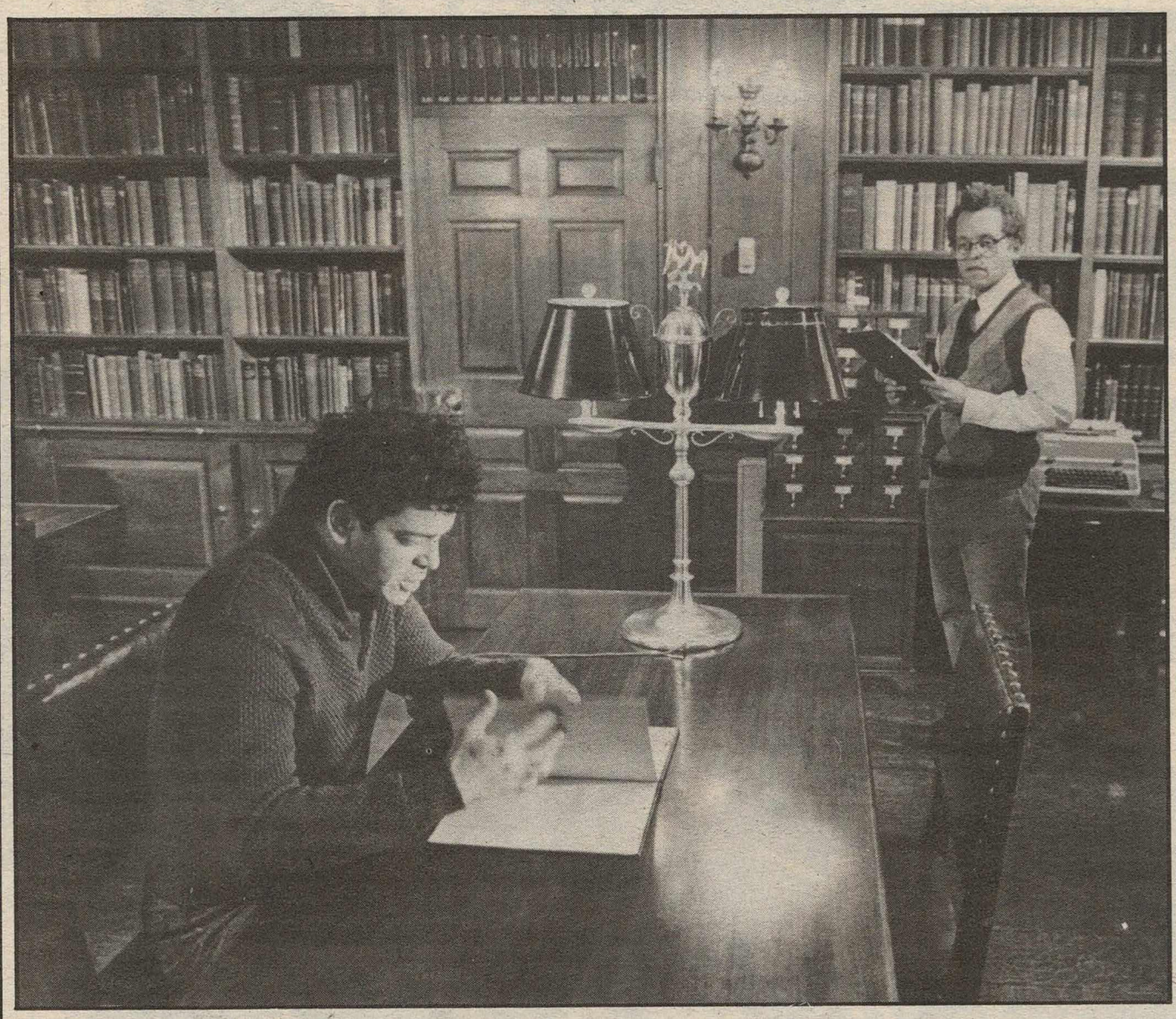
Also lost is the unity of minds and music. Paul Weller has gone from the safety of The Jam onto a solo career whereas it would have been more beneficial to have linked up with another artist such as Strummer, Shelley or Wilko and to have worked together rather than individually. The Jam were Paul Weller just as Toyah is Toyah Wilcox and Culture Club are Boy George. The name is immaterial.

Glen Matlock once tried to get Paul Weller to help him form what eventually became The Rich Kids. It seems a shame that nobody else is willing to take gambles like they used to. The Supergroup may be old hat, but it certainly provided interesting combinations such as Humble Pie, ELP, CSN&Y and yes, even Joe Walsh joining The Eagles added something to that lucklustre West Coast band.

When I was in the USA recently, I was overwhelmed by the comradeship between bands such as X, Dead Kennedys, Cramps and GoGos and am ashamed at the selfish, egotistical behaviour of our own bands. As long as record companies wave cheques at bands, they seem ready to put out crap rather than looking beyond their last single. The Who were wise to split up last year because in 1983 the music business is at an all time low.

Alan Anger, Hampstead.

Almost as bad as when the spurious communal rock fraternity of the '60s bore such hideous incarnations as ELP, Humble Pie etc. You Hampstead people really do live in your own little world, don't you? And you expect the rest of us to come along and dance round a pow-wow. Do us a favour and get back to the wine bar — GM.



SO THIS IS HOW IT ALL ENDS . . . Not with a bang, but curled up with a good Reed. Now that he has retired from rock 'n' roll, Grandpappy Lou has a chance to catch up on all those books he missed flunking classes at Syracuse U. in '62. But just what is that's got Lou so engrossed he won't look up for Garland Jeffreys' world famous impression of Edward G. Robinson in Woman In The Window? Delmore Schwartz? Hugh Selby Jr? A new knitting pattern? The secret of Lou Reed's reading habits and worse are all revealed in Jeffreys' upcoming video 'What It Takes To Win Your Love'. Not to be missed! pic: Chuck Pulin/Star File

T-ZERS

LADIES AND GENTLEMEN, a public announcement: In the absence of any discernible new fashion or trend amongst today's youth, *T-zers* has commissioned a special white paper entitled *Pop. Where To Now?*

Written by one **Professor Ernest Pathetic**, one of the country's leading lunatics, this erudite tome was finally finished last Sunday dinnertime. Five pages long and years in the making, the work took Prof. Pathetic as far afield as Bridlington Bay and the Malayan jungle haunt of Bera Bera before the distinguished nutter finally came to his conclusions.

They are namely this; the most disturbing trend amongst today's colourful, zingy pop stars is one of lunacy. They are going insane. Bonkers. Stark raving mad.

To support his thesis, the Prof. points to these striking examples of the madness so rife amongst today's pop fraternity.

1. The current rumour that **The Human League** are to dispense with the production skills of **Martin Rushent.** With a batch of new songs ready for the studio treatment, **Oakey** and co. are casting their net further afield and leaving poor old Marty alone in his Genetic studio. That their enormous success was in no small measure due to his production skills doesn't seem to bother anyone . . .

2. **Michael Jackson**'s recent revelations in *Rolling Stone* that his new house will contain a room stocked with shop-room dummies. These Jackson will deck out in all kinds of weird costumes. Why? "Because they can be the friends I never had," quoth the young superstar. Whew!

3. **Bobby Bluebell**'s current claim that someone, somewhere, is sticking pins into a doll, resembling the gangling bespectacled one, intent on destroying fading wunder kids

The Bluebells. Stay away from that voodoo Bobby; 'Cath', the current Bluebells '45, is 95 in the charts . . .

4. **Kajagoogoo** are number one.

We are indebted to the good Professor Pathetic for his astounding findings. The brussel sprouts are in the post . . .

On a saner level, congrats and roses to **Tony Hadley,** crooner extraordinaire with **Spandau Ballet,** who spliced the troth on Saturday to his girlfriend of three years standing, **Leonie Lawson.** Hadley, one of the best right-backs England has never produced, mumbled something about his "instinction" finally getting it right before he left for a two week honeymoon in The Palace cocktail bar . . .

Talking of which, this week's *Tube* will be transmitted live from Camden Palace with the current hot tip that **Visage** will be giving their debut live performance on the show . . .

This week's *King Of Comedy T-zer:* not only are **The Clash** heavily featured in the new **Scorcese/De Niro** epic, but we can expect music from **BB King, Bob James, Ray Charles, Rickie Lee Jones, Donald Fagen, Talking Heads, Tom Petty** and **Ric Ocasek.** The soundtrack is currently being

produced by **Robbie Robertson** of **Band** fame. No wonder the world of comedy is the subject of the film with a lind-up like that. . .

Good news for **Dexys** fans. Not only have they another single lifted from 'Too-Rye-Ay', entitled 'Celtic Soul Brothers', but their LP is to be re-titled 'Dexys: Greatest Hits'. Eight of the LP's songs have now appeared in single form at one time or another . . .

Fred Vermerel, author of *The Sex Pistols File,* has his *second* book on **Kate Bush** published this week. In it, the intrepid author has traced the Bush family line back to 500 AD, (when Kate was just a mere twinkle), and discovered that one relation, **Henry Bush,** died in a ditch out of his brains from the demon drink around 1870. Always one for authenticity, Vermorel then went and jumped in the same ditch, photographs of which are now included in the tome . . .

On the same day that **Paul Weller**'s new combo, *The Style Council*, release their debut single, so **Nick Heyward** releases his debut solo single. . .

Correction time: it's not the **Independent Labour Party** who wish to publish **CSM**'s **George Orwell** piece, but Independent Labour Publications. What a difference a name makes, eh? . . .

Bruce Springsteen now writing songs for a comeback **Mitch Ryder** album. Let's just hope he does it a little better than his last attempt to revive **Gary US Bonds** . . .

Yawnsville: **Todd Rundgren** now producing ex-girlfriend **Bebe Buell** . . .

ACCORDING TO a list put out by the Musicians Union, one **John Lydon** has failed to re-new his Musicians Union card. This means that until he pays up he will be effectively blacked by promoters, agents, etc. etc. As the spiky one has done frig all in the last five years except get fat and scowl we here at *T-zers* are sincerely hoping that this will be the inspiration he needs to get up offa his thing . . .

Laurie Anderson's much touted eight hour show, spread out over two nights at the Dominion, finally clocked in at a reasonable four and a half hours. Horlicks was served at half-time . . .

How to win friends and influenc people in positions of power, part 496: scheduled for a *Top Of The Pops* appearance last Wednesday, **Thin Lizzy** turned up for rehearsals two hours late. Harangued viciously by the producer Lynott finally snapped and in his finest Irish accent called him "a wanker". Result: no Lizzy on the show . . .

NME Cover Boys **Einsturzende Neubauten**; along with **Malaria**, are to support the **The Birthday Party** at the Lyceum on March 7th. . .

Following last week's *T-zer* concerning **One The Juggler**'s benefit concert for the National Gypsy Council, 30 members of the Hole In The Wall gypsy gang turned up for their Coventry show, stood in the first row and chanted the names of **Rokko** and **Lushi,** Juggler's token gypsies, for the entirety of the concert. Strange boys. No-one turned into a hedgehog . . .

Down in the tube station at midnight: **Gary Crowley,** ex-Godfather of the Mod Movement and the man who started the craze for eyeliner, was beaten up by a gang of Mods coming home from a recent **Gap Band** show. . .

News reaches us of the latest recession fighting moves by the American record retail trade, which has taken to issuing trading stamps to their customers. A stamp comes with every five dollars spent, and a free album with every 12 stamps. The idea is said to be catching on in a big way. . .

Boy George to American interviewer who asked him about his image: "It's like a tramp on the street really. . ."

Country and Western currently being tipped as Next Big Thang Stateside, with **Bob Seger** and **Creedence Clearwater Revival** being heavily airplayed on country stations. We also hear the **Neil Young** is in the nashville studios, and that Uncle **Ray Charles** is back in the studios after a four year absence to cut a C&W album. . .

Finally, song titles of the week award to Californian punk band **The Angry Samoans.** Contained on their 14 song LP, which lasts a mammoth 18 minutes, are such gems as 'My Old Man's A Fatso' and 'They Saved Hitler's Cock'. Is this what they mean by positive punk?

NME NEW MUSICAL EXPRESS

EDITORIAL
3rd Floor
5-7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761

EDITOR
Neil Spencer
Deputy Editor
Tony Stewart
News Editor
Derek Johnson
Production Editor
Jo Isotta
Associate Editors
Paul Du Noyer
Andy Gill *(Films/LPs)*
Special Projects Editor
Roy Carr
Contributing Editor
Charles Shaar Murray
Staff
Adrian Thrills
Gavin Martin
Chris Bohn
Graham Lock
Paolo Hewitt
Art Editor
Richard Krzyzak
Photography
Pennie Smith
Anton Corbijn
Peter Anderson
Contributors
Nick Kent
Phil McNeill
Fred Dellar
Tony Parsons
Julie Burchill
Paul Morley
Danny Baker
Penny Reel
Andrew Tyler
Ian Penman
Lynn Hanna
Cynthia Rose
Vivien Goldman
Serge Clerc
Richard Cook
Paul Tickell
Barney Hoskyns
Lloyd Bradley
Ian Wright
Amrik Rai
Kristine McKenna
David Dorrell
Cartoons
Tony Benyon
Ray Lowry
New York
Joe Stevens
(212) 674 5024
Mick Farren
Richard Grabel
Research
Fiona Foulgar
Editor's Secretary
Wendy Lewis

ADVERTISEMENT DEPT.
Room 2535
Kings Reach Tower
Stamford Street
London SE1 9LS
Ad Manager
Peter Rhodes
(01) 261 6251
Deputy Ad Manager
David Flavell
(01) 261 6206
Classified Ads
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Pete Christopher
Barry Cooper
Lee McDonald
(01) 261 6207

Publisher: Eric Jackson
IPC Magazines Ltd.
Production of any material without permission is strictly forbidden.

KNOCKABOUT COMICS.

HEY LOOK!!

THE FREAK BROTHERS
Freak Brothers No 1 ..... £1.10
Freak Brothers No 2 ..... £1.00
Freak Brothers No 3, 4, 5, & 6 each £1.10
Freak Brothers No 7 ..... £1.20
Fat Freddys Cat No's 1, 2, 3, 4, 5 each .90
THOROUGHLY RIPPED full colour £5.50
RIP OFF No. 11. Best Comic strips + the Freaks in colour £2.95

KNOCKABOUT COMICS.
Knockabout No's 1,2 & 3 ..... each .90
Knockabout No4 'OBSCENE ISSUE' £1.10
LAZARUS LAMB (featured in CITY LIMITS) £2.75
Thunderdogs; from the Bizarre mind of Hunt Emerson £1.10

Books From KNOCKABOUT
HARD LINES: New Poetry and Prose, edited by Ian Dury £2.50
Judge Dredd + other in Series ..... each £4.00

ADULTS ONLY
Please send for free Catalogue of all our comics books badges and
T. SHIRTS
Dept N.
KNOCKABOUT COMICS 249 KENSAL ROAD. LONDON W.11.

HAYSI FANTAYZEE.

BATTLE HYMNS FOR CHILDREN SINGING.

ONLY 3.99. ALBUM OR CASSETTE.

MEET HAYSI FANTAYZEE LIVE AT THE HMV SHOP.

Glasgow 28th February 4.30
Sheffield 2nd March 4.30
Stockton 8th March 4.30
Southampton 9th March 4.30

the HMV shop

More records. More tapes. More discounts.

All offers subject to availability.

363 OXFORD ST. (NEXT TO BOND ST. TUBE) TEL: 629 1240. BEDFORD: SILVER ST. TEL: 211354. **BIRMINGHAM:** NEW ST. TEL: 643 7029. **BOLTON:** EXCHANGE ST. TEL: 394934. **BRADFORD:** CHEAPSIDE TEL: 72882. **BRIGHTON:** CHURCHILL SQUARE TEL: 29060. **BRISTOL:** BROADMEAD TEL: 297467. **COVENTRY:** HERTFORD ST. TEL: 21001. **DERBY:** ST. PETERS ST. TEL: 364700. **EDINBURGH:** ST. JAMES CENTRE TEL: 556 1236. **ENFIELD:** CHURCH ST. TEL: 363 0184. **EXETER:** GUILDHALL SHOPPING CENTRE TEL: 35804. **GLASGOW:** UNION ST. TEL: 221 1850. **GLOUCESTER:** KINGS WALK TEL: 32231. **HULL:** WHITEFRIARGATE TEL: 226160. **LEEDS:** TRINITY ST. TEL: 435598. **LEICESTER:** HAYMARKET CENTRE TEL: 537232. **LEWISHAM:** RIVERDALE TEL: 852 3449. **LIVERPOOL:** LORD ST. TEL: 708 8855. **LUTON:** ARNDALE CENTRE TEL: 35290. **MANCHESTER:** MARKET ST. TEL: 834 9920. **NEWCASTLE:** NORTHUMBERLAND ST. TEL: 327470. **NORWICH:** (IN TOP SHOP) HAYMARKET TEL: 25490. **NOTTINGHAM:** BROADMARSH CENTRE TEL: 52841. **NOTTING HILL GATE:** NOTTING HILL GATE TEL: 229 1476. **OLDHAM:** TOWN SQUARE SHOPPING CENTRE TEL: 6337332. **PLYMOUTH:** NEW GEORGE ST. TEL: 20067. **PORTSMOUTH:** COMMERCIAL RD. TEL: 29678. **SHEFFIELD:** PINSTONE ST. TEL: 751445. **SOUTHAMPTON:** HANOVER BUILDINGS TEL: 32654. **STOCKTON:** HIGH ST. TEL: 66174. **SUNDERLAND:** HIGH STREET WEST TEL: 41267. **SUTTON:** HIGH ST. TEL: 6420084. **SWANSEA:** THE QUADRANT CENTRE TEL: 462094. **WOLVERHAMPTON:** THE GALLERY, MANDER SQUARE TEL: 29978.